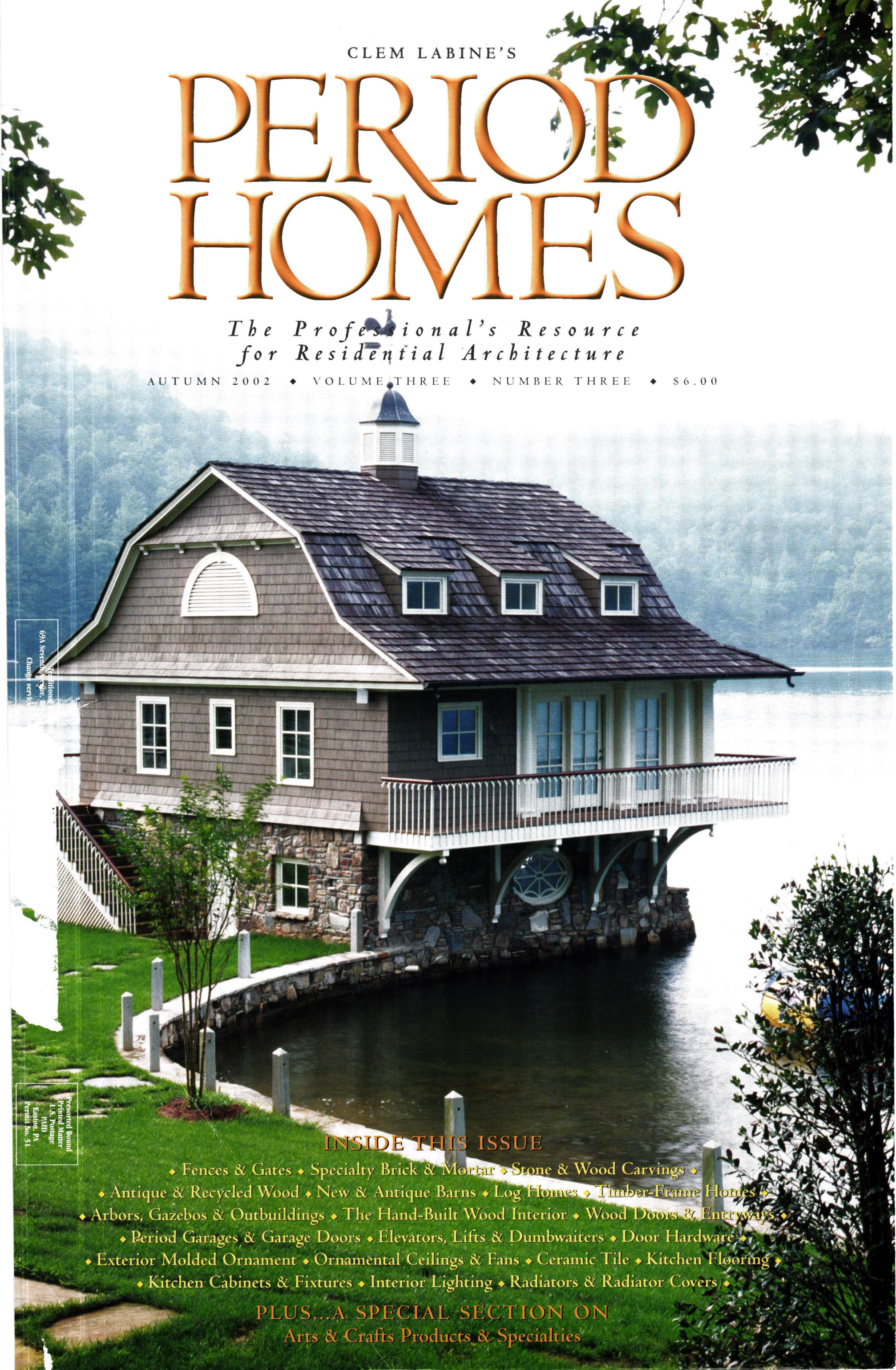
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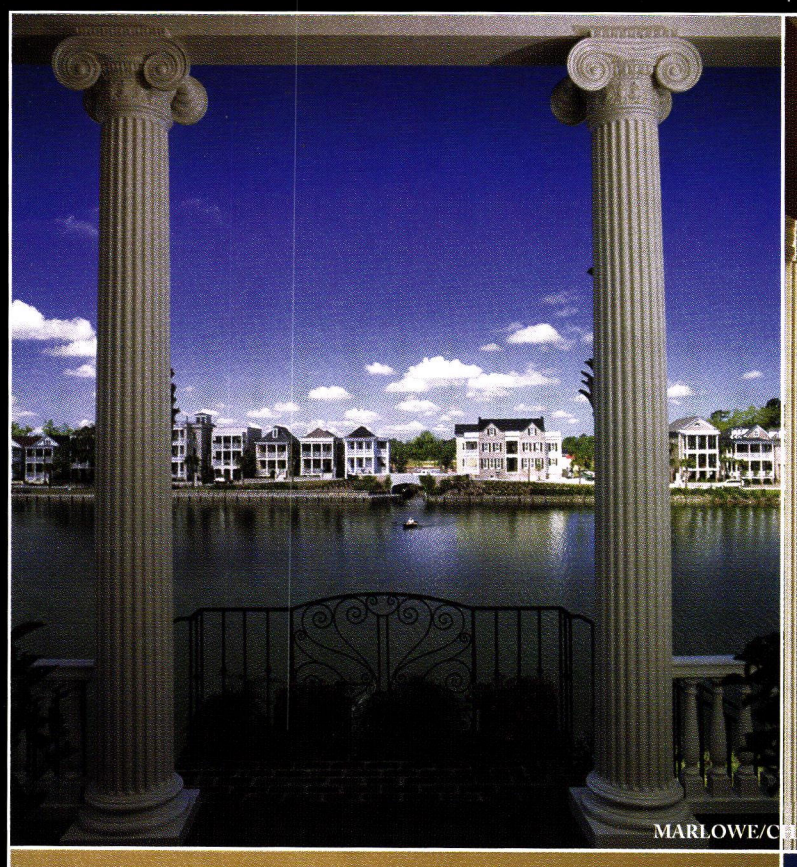
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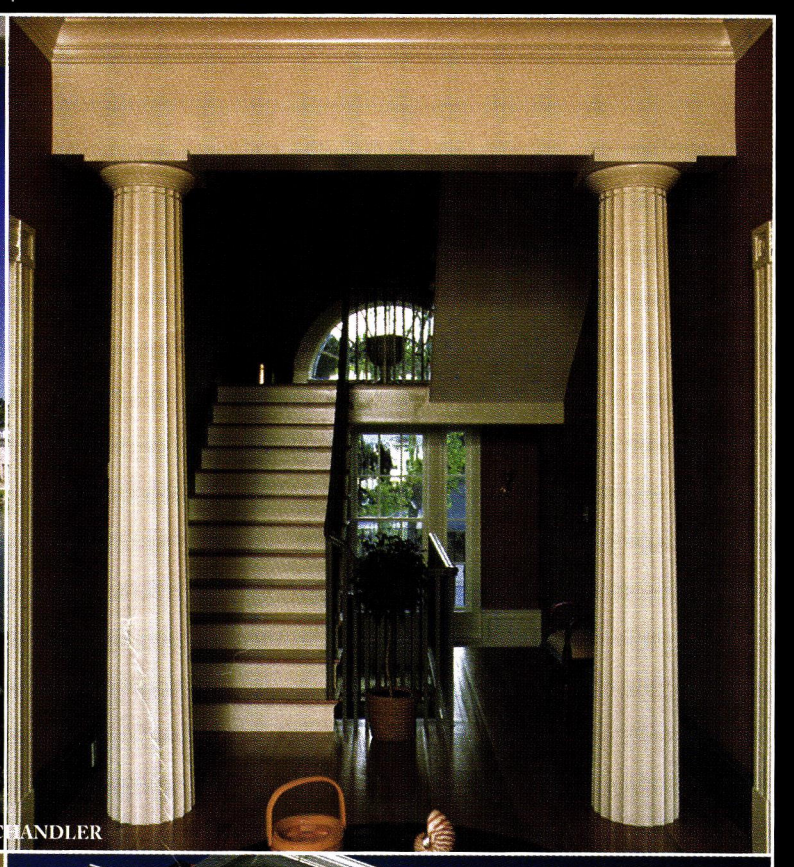
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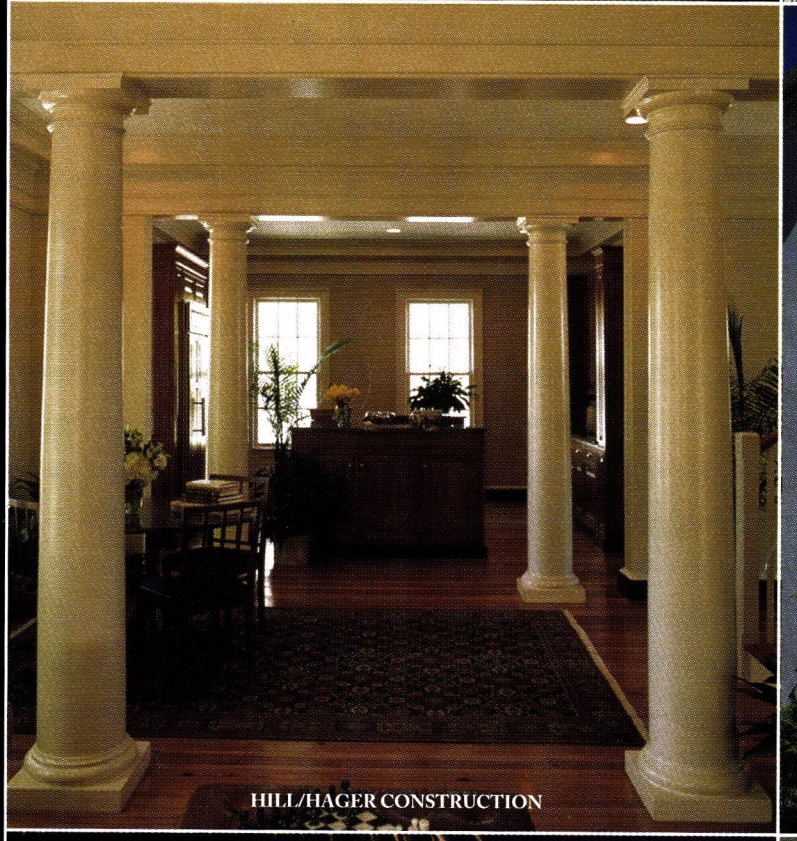
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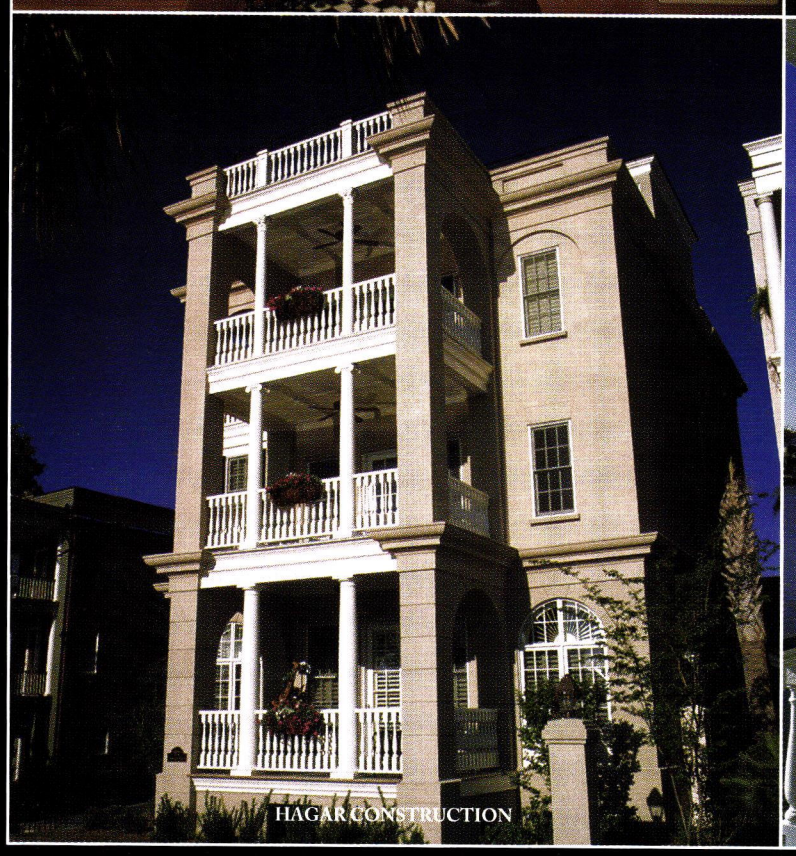




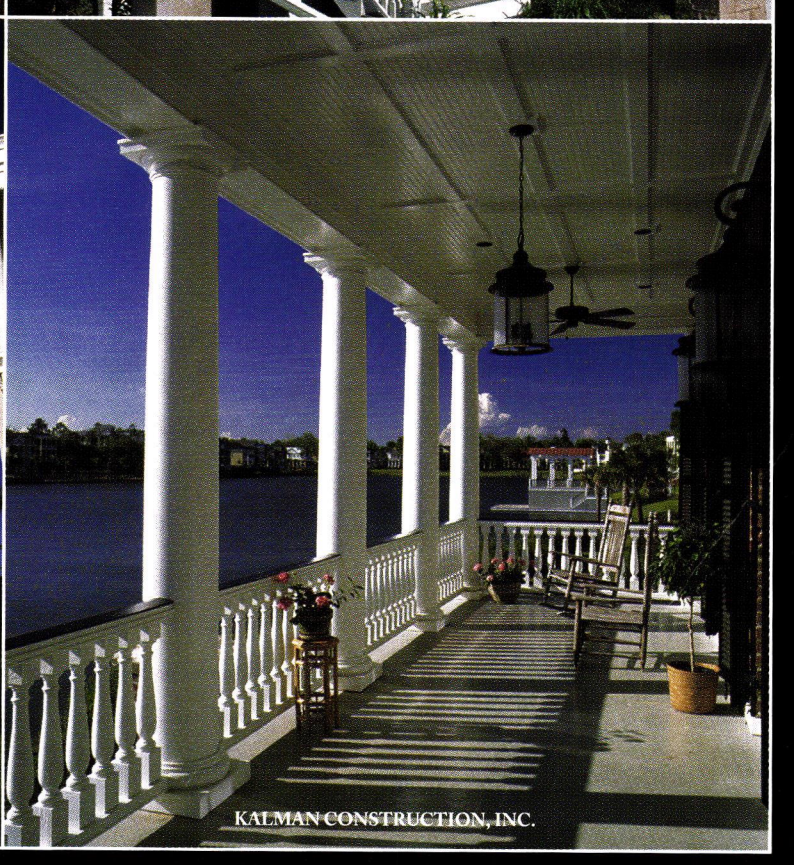
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ON THE COVER: A bland wood-and-concrete lakefront boathouse was transformed by Harrison Design Associates into a gambrel-roofed miniature of the clients' main house. See the Profile of Harrison beginning on page 10. *(Photo: Gil Stose)*

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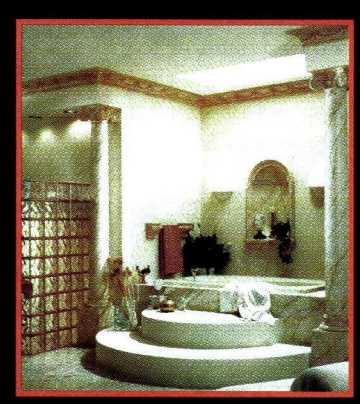






















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WRITE IN NO. 335

Spiral Stair Layout Without Regrets

Just Beam Me Up: Vertical Access in Limited Space

by **John M. Corbett,** *RestorationTrades.com*

Requiring only about half the floor area for conventional staircases, spiral stairs sometimes furnish the only legal means of access to upper levels, roofs, and lofts in areas where space is limited. Additionally, these prefabricated, freestanding assemblies add a dynamic design element, save labor, and relieve project schedules. The labor and scheduling advantages of prefabricated elements come at a cost, however. By their nature, these stairs are tightly configured to the space allowed, and once fabricated, they have little capacity to accommodate additional issues as they arise. Most critical to the success of the project thus becomes laying out and ordering the stair itself. To find out how to get it right, we talked to a man who consults on these issues every day, Rick Harrington, the manager of stair sales for Steptoe and Wife, LLC, of Toronto, Ontario. Steptoe builds a period cast-iron stair, but the principles will apply roughly to all spiral systems, whether fabricated from wood, metal, or concrete.

Spiral stairs compress a number of issues into a compact package. Mr. Harrington recommends that his customers get to know the particular stair before committing to it. By preventing misunderstandings, he helps his customers avoid unhappy surprises. For example, he recently spoke to an architect whose San Francisco client wanted to run a staircase from a first floor exterior deck to the second floor and proposed supporting its weight by extending the staircase center pole, by itself, down through the deck to bear upon a concrete footing below.



When planning support, note that the load in a modular cast-iron spiral is carried by the stairs themselves, not the center pole, as is the case with other spiral systems.

In many spirals, this center pole does indeed support the weight of the steps, but not in the Steptoe version. Here, the load is instead transmitted to the floor through the stairs themselves, much as in a conventional stair system. The pole cannot be used to support the load. By asking the question, this designer avoided surprising his client with additional project costs. Regarding the structural needs of spirals in general, Mr. Harrington reminds us that they are freestanding structures lacking the lateral stability of built-in stairs. Spirals over 12 ft. tall will require a degree of sway bracing. For a recent spiral built to pass through a 20-ft. space, Steptoe provided this stability by furnishing a landing area halfway up which tied into the walls. By understanding the structural requirements of the spiral installation, the designer was able to incorporate them into the overall design.

Once paid for, delivered, and sitting in the yard, the staircase belongs to the purchaser — mistakes and all. The fabricator will rightly disclaim responsibility for confirming dimensions in the field or for conformity to local codes. Nevertheless, Rick Harrington makes every effort to smoke out misunderstandings by requiring the purchaser to furnish such drawings as are necessary to define the space. The errors he most commonly sees are normal, tape-rule type miscommunications about how to measure openings, whether they were made finished floor to finished floor, for example, as required, or if they were instead made rough to rough, finished floor to subfloor, or something else entirely.

Once Mr. Harrington has confidence in these dimensions and in his understanding of the space, he will produce drawings of the spiral stair installed, for the purchaser's review and approval. This is a final opportunity for the purchaser to verify all dimensions in the field. The fabricator's drawing will also prove useful in obtaining approval for the spiral design from local building officials. Local codes place restrictions on the permitted uses of spirals, and the only way to be sure if your design conforms is to ask your inspector. Spirals seem to fall into a gray area for some officials, and it may not always be clear that a design will pass until it does. The permit-application process gives them a chance to make their contribution to the design process, and sometimes that is all that they need. Certainly, no order should be placed until their approval has been secured.



Here, the uppermost stair tread is captured by a perforated-metal landing plate. Care must be taken to maintain head clearance per code beneath this plate for the stair passage.

Layout for a spiral stair can be as simple as the project permits. Spirals offer a great deal of design flexibility in that they can be rotated on their footprint to accept traffic from any point of the circle and in that traffic can be made to ascend either clockwise or counter clockwise through the shaft. These two options usually allow the designer sufficient leeway to configure standard stair assemblies to fit any space. To orient the spiral, traffic patterns at one end or the other of the spiral will be deemed dominant and allowed to govern. For example, where traffic is to be conveyed from a main living area to a loft, the requirements of the main area would likely rule. In such a case, the bottom entrance to the stair passage would be oriented to best expedite traffic flow. All that remains to do is to provide a landing deck or plate connecting the uppermost step tread with the main loft floor area, taking care only that the landing material is not so thick as to impinge on the minimum height required by code for the stair passageway below.

But what if the project requires a specified orientation of the passage at both top and bottom of the shaft, whether because of code, clearances or customer preference? Is there any way to adjust the relationship between the orientation of the top stair and that of the bottom? There is — at some cost — and with a little tinkering. Steptoe's stairs perform one complete rotation every 13 steps, winding 27 degrees around the center pole at each step. A climber's orientation when reaching the uppermost step will be determined by the number of steps it took to get there. For every 27 degrees that we need to advance or rewind the orientation of that topmost step, we must add to or remove one step in the series while maintaining the same overall stair height.

Steptoe accomplishes this by introducing shims between all the assemblies to make up a step or by milling down the cast-iron tread assemblies to make room for one. These are the same methods Steptoe uses to make the incremental adjustments to tread heights necessary to fit a stair into any given vertical opening, but adjustments for this purpose are minor: 1/4 in. or less. The milling of the iron-step assemblies necessary to create space for a whole additional step will be much more substantial and will constitute a significant additional expense. Also, with the addition of a step, the overall length and shape of the spiral will be altered. A standard tubular handrail will no longer follow the pattern, so the stair must be fitted with a custom handrail at additional expense. Deviations from the standard staircase pattern will entail additional cost, but given the full range of design variables available, a spiral configuration can be developed to accommodate almost any design requirement. ◆

John M. Corbett is Publisher of The Restoration Trades Exchange, a web-based network of the leading artisans and contractors in the traditional crafts fields (www.restorationtrades.com). John is a former steeplejack and rigger, but now spends most of his time cataloging and chronicling the exploits of fellow tradespeople. John contributes "Building Arts Notebook" to every issue of PERIOD HOMES and TRADITIONAL BUILDING; he can be reached at john@restorationtrades.com or at (888) 852-8202.

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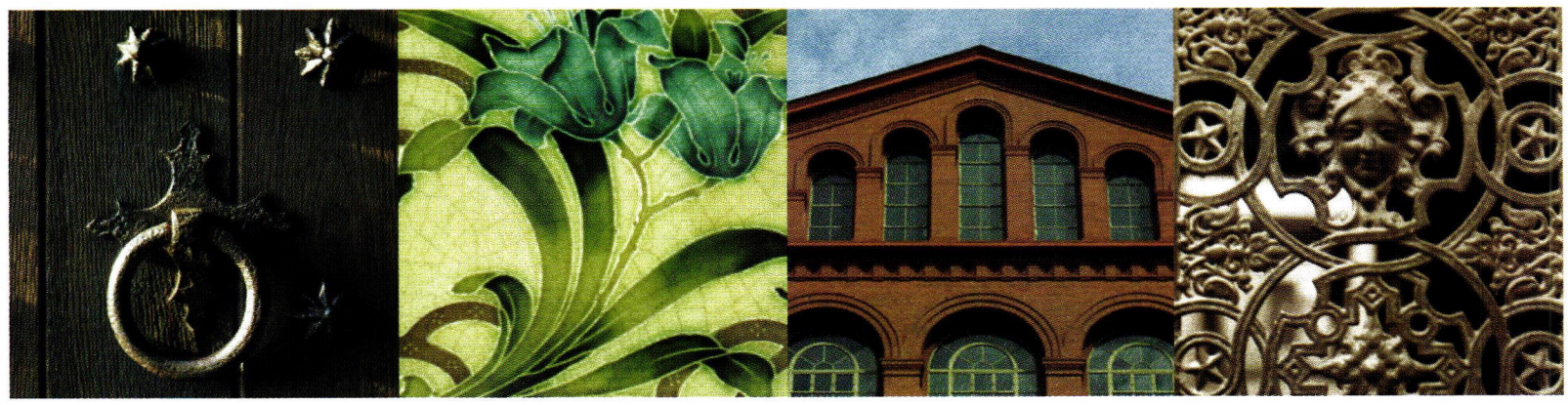
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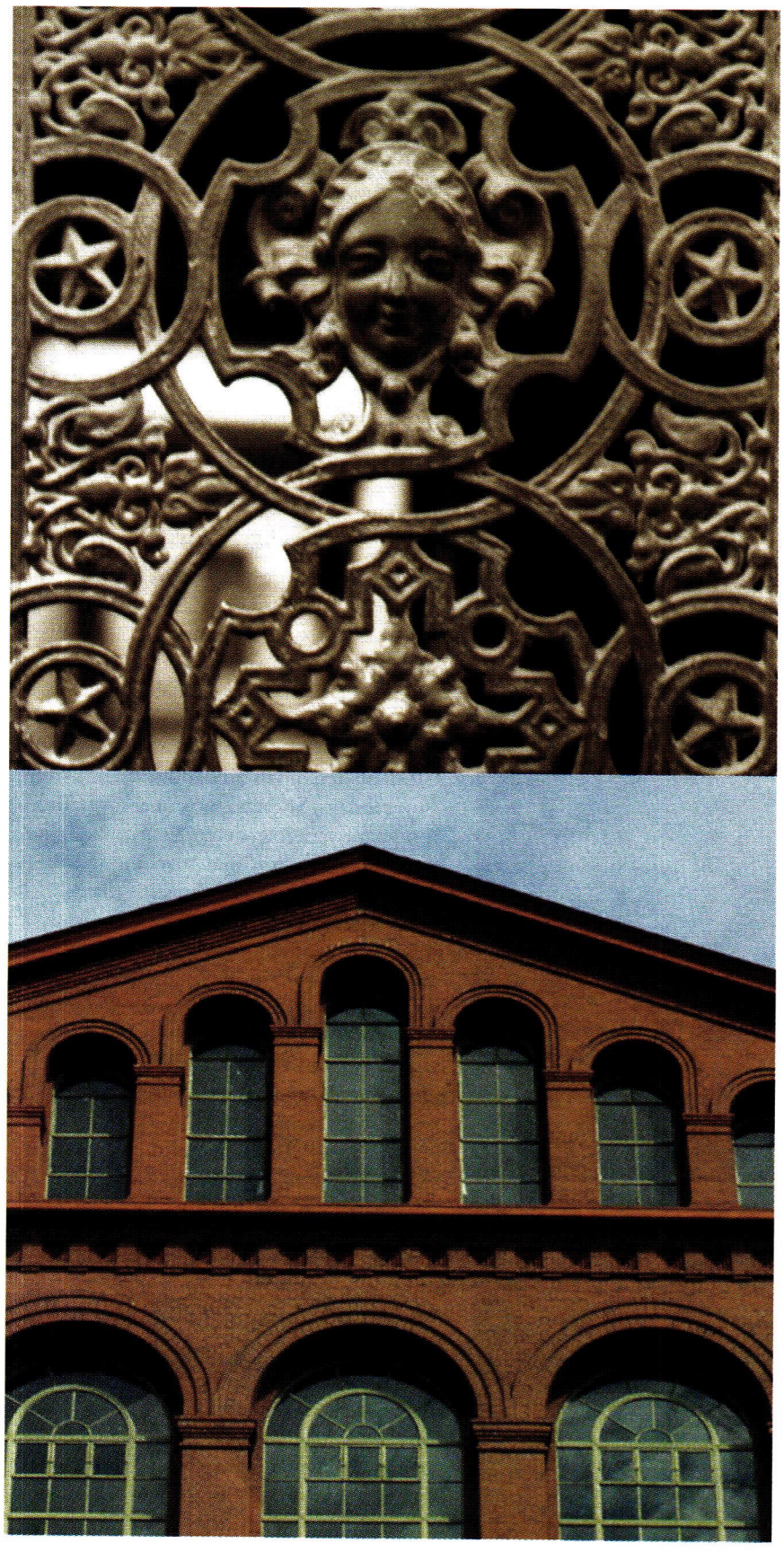
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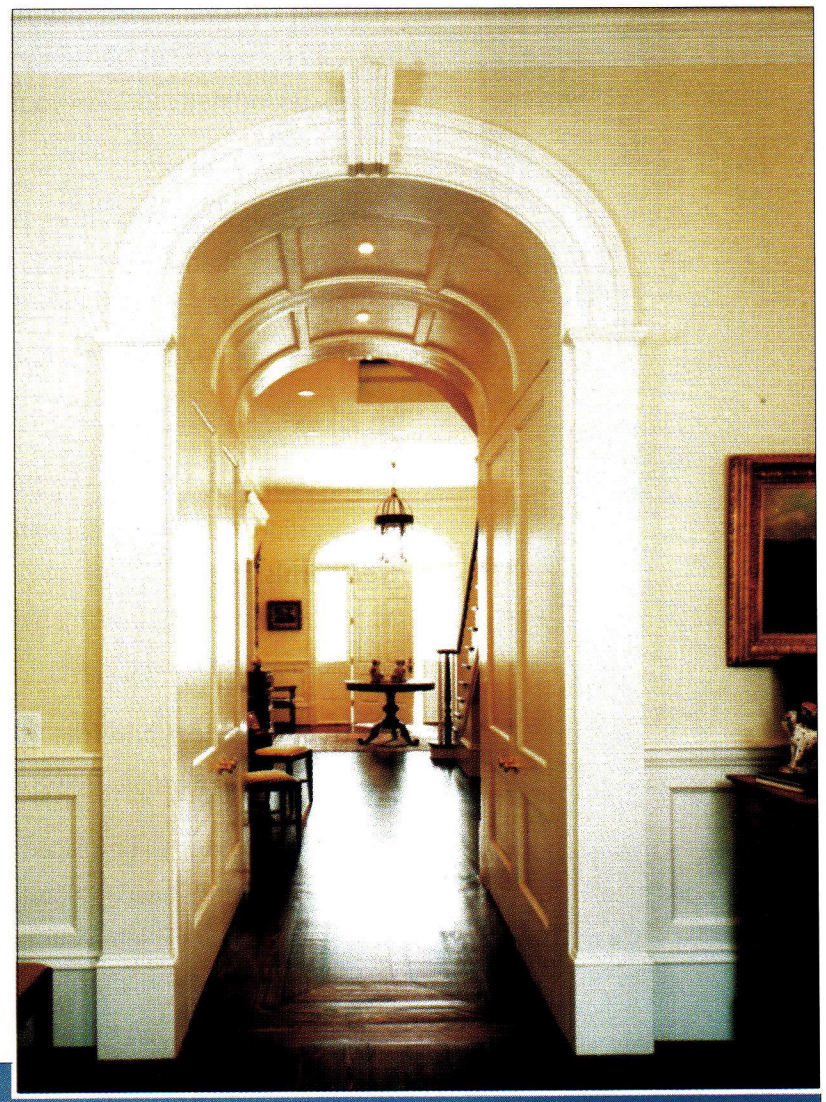
A prolific and ebullient traditionalist based in Atlanta has designed thousands of houses around the world with a Lutyens-caliber array of stylistic and technological innovations.

by Eve M. Kahn

This may sound odd, but..." is a phrase Bill Harrison uses often as he explains his particularly adventurous take on traditional architecture. He's developed the verbal habit over decades of defending traditionalism from skeptics, trying to persuade them that historic precedents are an inexhaustible source of solutions to 21st-century problems. Unlike many traditionalists, Harrison has also had to enlighten his fellow believers, again and again, about why he's blazed such a distinctive trail of his own. He's explored the high-tech boundaries of lighting and fenestration, and he's sought aesthetic inspiration in noble and ambitious precedents, rather than in vernaculars. He's a kind of modern-day Lutyens, experimentally adapting Classicism to various conditions worldwide.

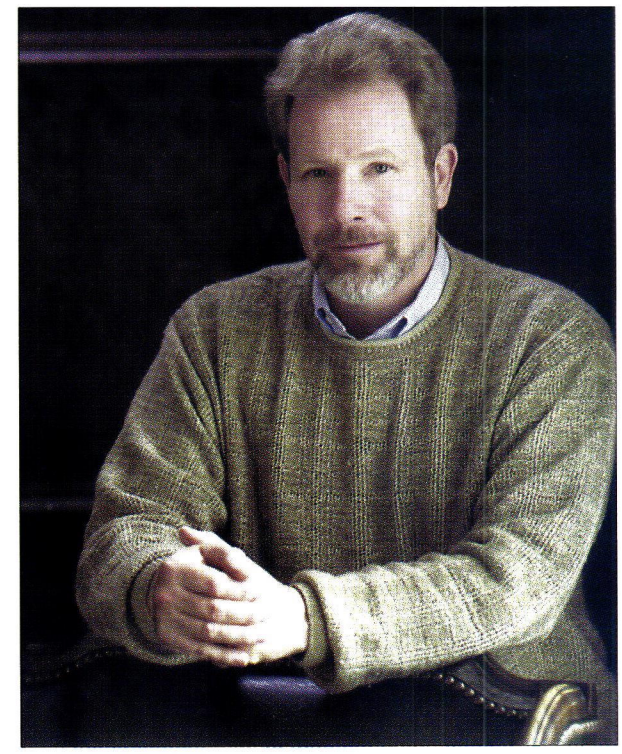
"In our thinking process here, we try to be global," he says. "This may sound odd, but... I'm much more inspired by the expressive individuals, the forward thinkers, the innovators who pushed the limits, like Palladio, Lutyens, and Richardson. I get more from them than I do from — dare I say it — Thomas Jefferson." Harrison Design Associates (HDA), a decade-old 35-person firm, operates out of a nondescript '70s office cube ("we planted big trees and vines out front so it doesn't look so bad") in the Buckhead district of Atlanta. With partner Greg Palmer and an empowered (and profit-sharing) staff, Bill has built thousands of homes as far afield as Saudi Arabia, in modes as diverse as decorous Regency, woodsy Shingle, and flamboyant Mizner. The more opulent structures contain movie theaters and basketball courts and bring to mind the Breakers: In fact HDA just finished a Beaux-Arts mansion in Atlanta with 32,000 sq.ft. of rare woods and limestone (its one-piece stone Corinthian columns out front reach 32 ft. tall), and Harrison's Palm Beach/Mizner palace for a Saudi prince measures 70,000 sq.ft, including numerous servants' wings.

And yet many HDA houses have remained comfortably within trim budgets, thriftily set on existing foundations, with clever low-cost claddings, such as ordinary bricks angled to simulate clinkers. In making every design decision, Bill goes on, "we educate the clients about exactly why we're doing what we do. They become part of the whole thought process, so the houses end up every bit as much theirs as ours. They become emissaries for good architecture, to their friends, even to the world."





Below: In a Duluth, Ga., subdivision where the architectural palette is limited to 18th-century sourthern modes, the firm clad a Tidewater Virginia Georgian *(project architect: Rick Hatch)* ***in vintage Savannah brick. Within the shallow hip roof is a skylight illuminating the house's deep core.*** *(Photo: Courtesy of Harrison Design Associates)* ***Right: Flanking an arched, coffered central passage, with recycled heart-pine flooring, are powder rooms and storage spaces.*** *(Photo: Courtesy of Harrison Design Associates)*



Bill Harrison is the founder of Harrison Design Associates. *(Photo: Gittings Photography)*

Casting a Wide Net

Harrison's outlook has been internationalist practically since his childhood in Macon, one of few Georgia towns that Sherman didn't burn. His great-grandmother wo-manned a cannon atop a mausoleum in a riverfront cemetery when Sherman's forces arrived — the town's Confederate soldiers had been posted at other fronts, and only women and military-academy students remained on hand to fight. After a standoff of several days, Sherman was uneasy about killing off such poignantly ragtag defenders, so he blew up Macon's railroad tracks without torching the place and headed for Savannah. Which means that Bill Harrison — whose father was a builder, specifically an industrial-plant contractor — could enjoy growing up in an unspoiled, white-columned Greek Revival house.

In his spare time, he often sketched other historic structures in the neighborhood, and, at age 12, resolved to apprentice to an architect. He called every firm in alphabetical order in the local yellow pages, and reached "D," for Henry Dickson — luckily a preservation specialist — before he found anyone who'd hire him. He continued his training at Georgia Tech but was frustrated by the faculty's predominantly modernist stance. By age 20, while still an undergrad, he'd transformed a local leather shop into a 400-employee powerhouse and sold it for enough cash to fund several years of architectural tourism. "When I got to Italy," he recalls, "and walked into a Palladio villa for the first time, I had an emotional, almost religious experience. I went weak-kneed. After that I visited 90% of his works, just by knocking on doors... the owners are incredibly friendly. There wasn't the wealth of books to study back then that there are now — I had to educate myself. I went to as many Lutyens buildings as I could, too — though I've never made it to the Viceroy's palace in New Delhi, it's still on my list. I'm always mentally taking apart everything I see, trying to figure out what's inspiring me so much, studying every proportion and detail."

He returned to Atlanta in 1979 and, horrified at its outbreak of modernist skyscrapers, began buying and restoring old buildings. "I brought a lot of rooming houses back to single-family use. I was out there doing pure construction work, with a nail bag on, relieved not to be designing anything. Gradually I took on design projects as an adjunct (when people wanted additions to old houses), and by 1990 I had 200 employees. I

continued on page 12

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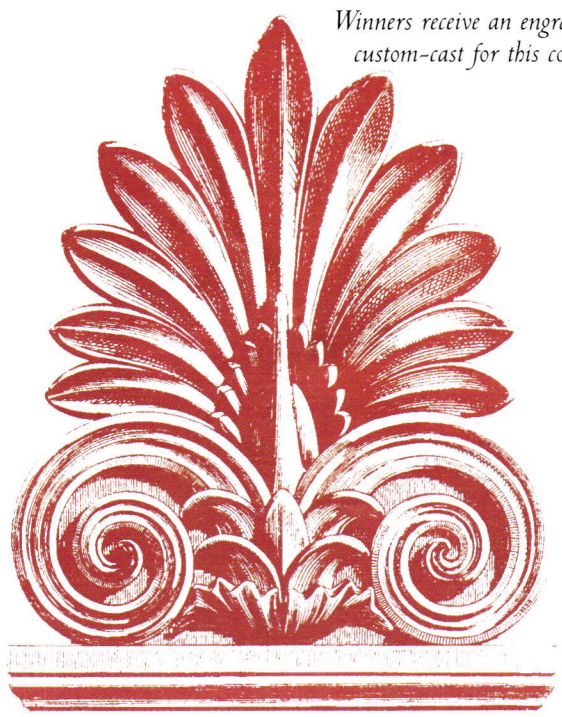
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decided to retire again, to start over. I envisioned myself as a gentleman architect, putting up maybe two or three houses a year." Harrison Design Associates opened with three staffers, including the name partner. "We lasted a few weeks like that," Bill laughs. "People started showing up on our doorstep, asking to work for us, and it's just kept growing. Clearly, I'm not cut out for any kind of retirement."

Cross-Continental Appeal

More than 2,500 of the firm's designs have been built so far, about half in Atlanta and the rest throughout the U.S. or overseas. One key to HDA's success is its warm welcome for clients just learning architectural history. "No one expects a doctor's or a lawyer's customers to have sophisticated knowledge in those fields," Bill notes. "The same should be true for architects. There are very few 'experienced' clients. Almost no one builds themselves a house more than once or twice in a lifetime — though we did once build someone a 12th house.

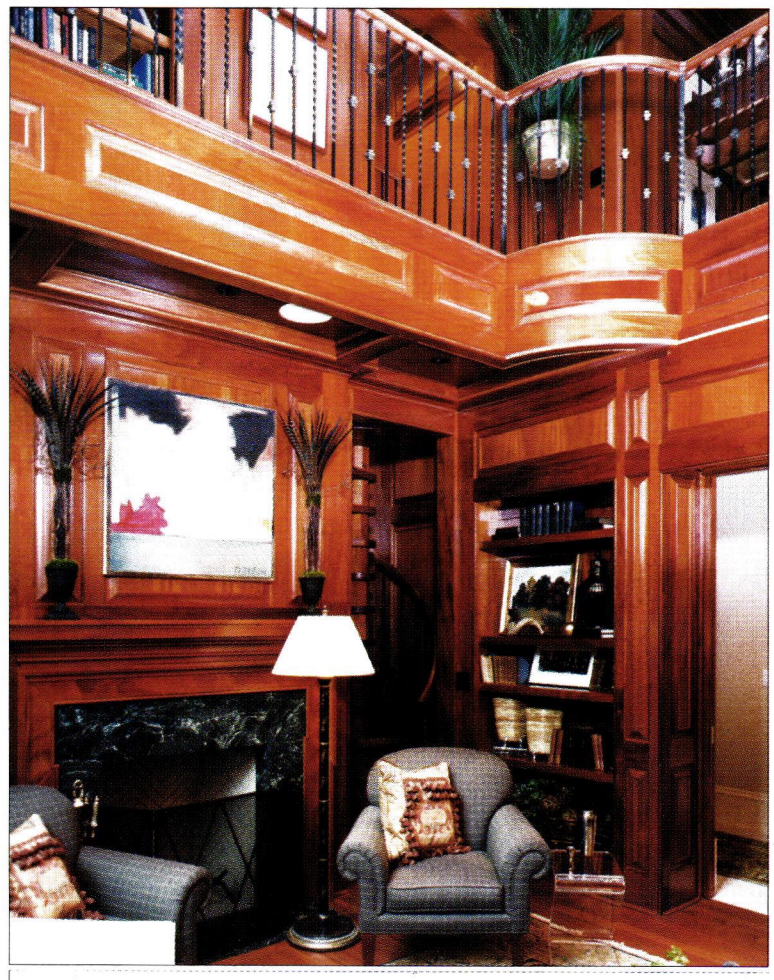
Typically people come to us because they've seen and liked a house we did, and they're carrying a magazine picture of what they think they want for themselves, or they have a vague idea they want French or English. From our library of several thousand books, we show them our interpretations of what they want. Sometimes they'd been talking about a Georgian or an Italian villa, but when they actually see it, they freak out — because they really want French Regency, or Palm Beach/Mizner. At every step of the way we explain exactly what we'll be giving them and what it means. We never say, 'This is the molding profile we're using here, just because.'"

What HDA puts on paper is pretty much what HDA then oversees being built. "We have such an in-depth knowledge of construction that 90% of our designs are realized as drawn," Bill says. "It helps that we run this place without any kind of 'proprietor' mentality. The project architects always get credit, we profit-share based on performance, we're all like individual entrepreneurs." Partly because the staff enjoys so much independence, he adds, there'll never be an HDA signature style: A single street on Atlanta could contain 10 of their projects, and all a passerby would notice "is there's a cluster of great-looking houses."

Certain themes, nonetheless, recur in the firm's oeuvre. Principal masses tend to look smaller than they are, thanks to multiple gables and dormers. Shallow roof pitches not only reduce visual bulk but also sometimes conceal central skylights, for maximum sun inside houses with deep footprints. Recessed lighting with state-of-the-art invisible controls further brightens Harrison interiors ("I know many traditional architects would object to that, but I also know Palladio and Lutyens would have used halogen bulbs if they could have gotten their hands on any".) In contrast to the high-tech wiring behind the scenes, visible surfaces are often recycled or obviously sustainably harvested. Rough timber beams come from old mills or barns or standing-dead groves, and are joined with vintage techniques like mortises or iron straps. (Kitchens look especially rustic — as if they'd been built as cabins decades before the more formal main houses.) Wood cabinetry and flooring are done in timber from old barns, or vintage logs that had sunk en route to their original sawmills. Bricks, clay roof tiles, terra-cotta and stone pavers, and fireplace surrounds, likewise, bear patinas of previous ownership.

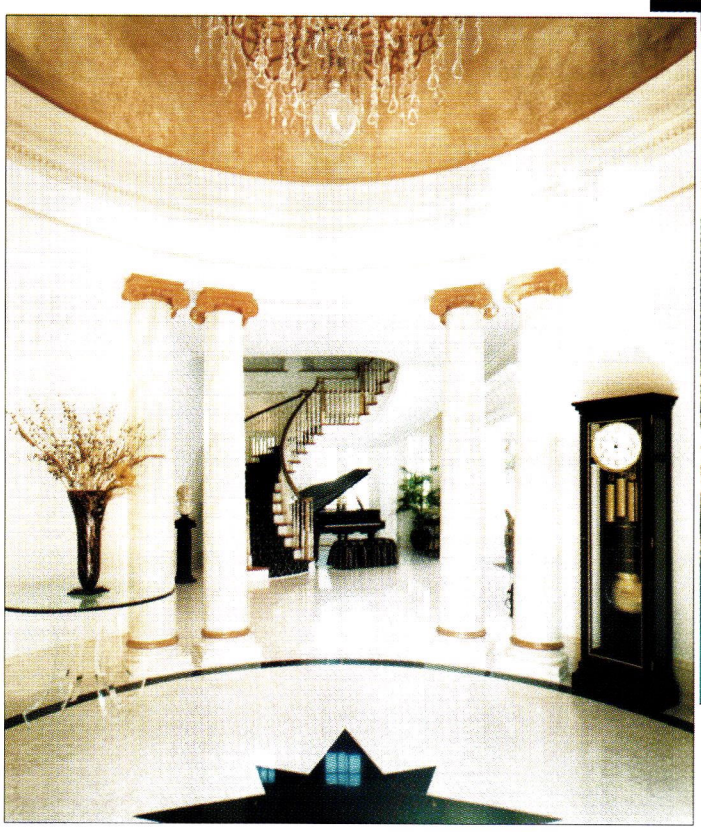
Yet no ornament in a Harrison house ever repeats. The designers thus honor a huge variety of contexts in unexpected ways: On the staircase at a Queen Anne/Shingle lake retreat (project architects: Greg Palmer and Bulent Baydar) in north Georgia, for instance, a carved-wood railing looks like nautical rope and the newel like a seaworthy knot. In the living room of Harrison's own Palladian-esque Mediterranean stucco house in Atlanta, on a hilltop where his wife, Deborah Hodge (a mergers-and-acquisitions investment

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Built for two families in one of Atlanta's single-family neighborhoods, this 13,000-sq.ft. house looks smaller than it is because the short leg of its multi-gabled ell faces the street. Over the window beside its Doric-piered entry, a stone arch appears to be causing ripples in the shingles. *(Photo: Courtesy of Harrison Design Associates)* ***Inset: The two-story library is lined in mahogany, with an iron railing and a two-story Lutyens-esque window.*** *(Photo: Courtesy of Harrison Design Associates)*

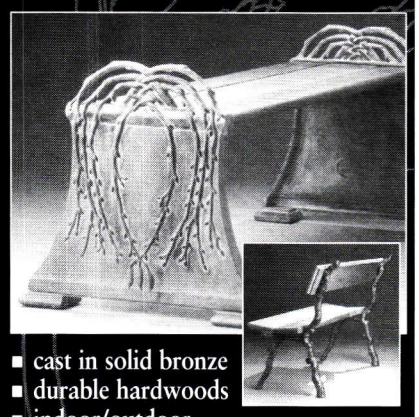




At the back of a brick-and-cast-stone Georgian *(project architects: Greg Palmer and Bulent Baydar)* ***atop an Atlanta ridge, arched windows and twin curvy staircases were modeled after Philip Trammell Shutze's 1929 Swan House.*** *(Photo: Gil Stose)* ***Inset: The Georgian manse's domed rotunda and floating spiral stair were also based on Schutze's Swan House. Their traditionalism belies the houses's high-tech surveillance system and indoor basketball court.*** *(Photo: Gil Stose)*

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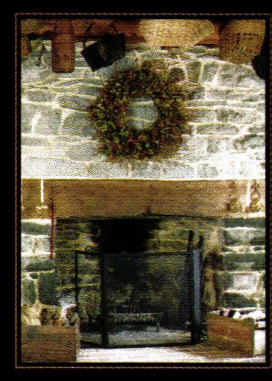
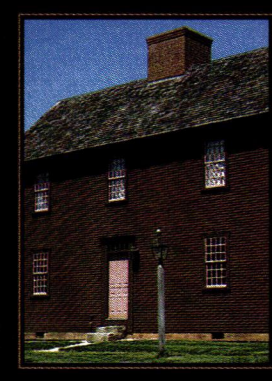
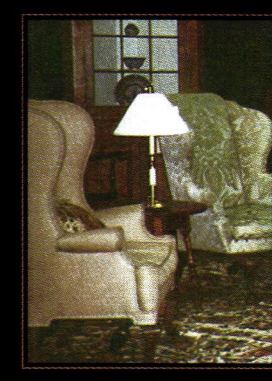
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continued from page 12

banker turned high-end builder and developer) grew up, local artisan Chris Condon has carved the limestone fireplace with images of local birds and beavers.

HDA designers also import precedents from all over, while still paying homage to each site. For a Georgian estate (project architects: Palmer and Baydar) in Atlanta, a domed rotunda, floating spiral stair, and a pair of twisty exterior stairs were modeled after Philip Trammell Shutze's 1929 Swan House nearby.

Likewise, multi-dormered steep brick gables for an English-country home in Atlanta (project architects: Palmer and Baydar) were based on Lutyens' Munstead Wood for Gertrude Jekyll and his Folly Farm in "Wrennaissance" mode. Out of a low-slung '50s ranch in Atlanta, a Tudor has arisen (project architects: Palmer and Baydar), with eave tips flared in emulation of Lutyens' Little Thakeham and a curved rear sunroom similar to the great arc of Lutyens' Grey Walls. In Harrison's living room, meanwhile, five oculi form a rainbow over an arched window, in updated tribute to the five blind oculi that crown the doorway at Palladio's Villa Poiana (for which Palladio himself borrowed from monumental precedents, including the Baths of Diocletian).



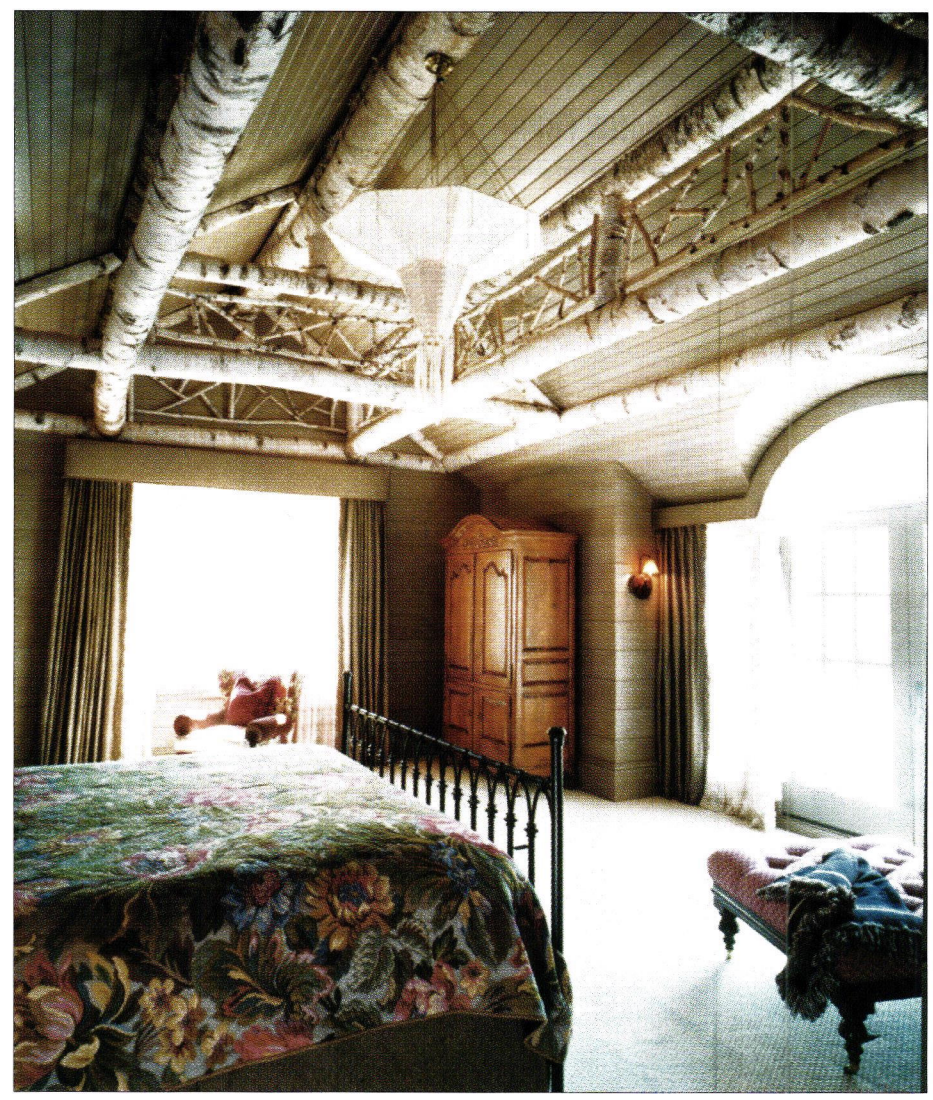


***Above: On this Queen Anne/Shingle home** (project architects: Greg Palmer and Bulent Baydar) **beside a north Georgia lakeshore, the shingle skin flares upon meeting the stone foundation — echoing the curvy gambrel profiles above. An octagonal bell-roof turret at right surmounts a mahogany-lined office.** (Photo: Gil Stose)*
***Left: Local regulations forbade new construction right at the lakefront, so the firm transformed a bland wood-and-concrete existing boathouse into a gambrel miniature of the main house.** (Photo: Gil Stose)*

For all HDA's meticulous research, Bill adds, "Our first concern is functionality and livability. If the house meets the client's needs, if it fits like a shoe, if the proportions are correct, if there are substantive historical precedents, if the materials will age well, if the context is taken into consideration, and there's great sunlight coming in — if not then it's a bad house, and if so then it's a good house. And — now, this may sound odd, but... if a house has all that going for it, the style chosen doesn't matter at all. The house will still feel good to live in, hundreds of years from now."



In the main house's foyer, Tuscan cherry columns and pilasters support an iron balcony with a faux-rope carved handrail. On the cathedral ceiling, iron straps bind salvaged heart-pine trusses. (Photo: Gil Stose)



White birch for the master bedroom ceiling was harvested from a standing-dead grove in a Vermont national forest. (Photo: Gil Stose)

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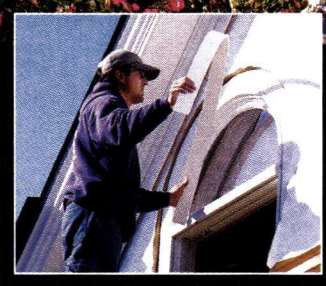
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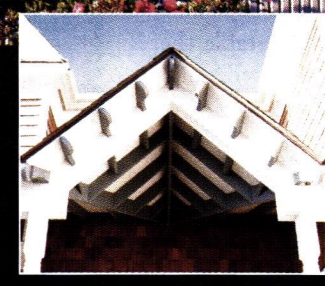
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WRITE IN NO. 338

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Phase II: Barkin Andrade Architects, New Haven, Conn. David Barkin, AIA, project architect
CONTRACTOR: Kronenberger & Sons Restoration, Middletown, Conn.; James Sabith, project supervisor



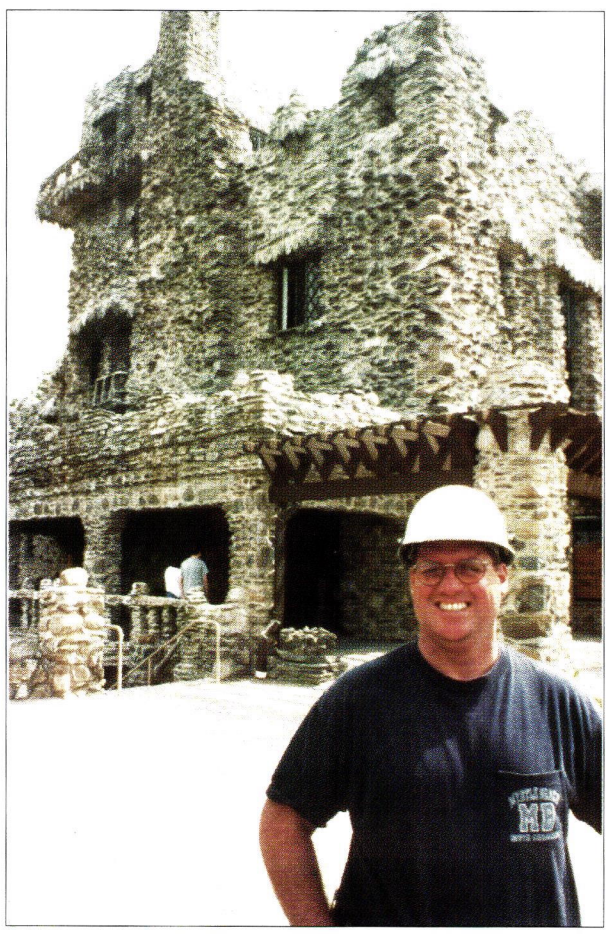
Designed by William H. Gillette, the Victorian actor known for his portrayal of Sherlock Holmes, Gillette Castle was modeled after a medieval fortress in Germany. A crew of 15 masons and five carpenters worked for five years, from 1914-1919, to build the 24-room, $1-million mansion. When he was dying, Gillette said he would rather see the house sold at a loss than see it go to "some blithering saphead" who had no appreciation for it.

William H. Gillette, the actor best known for his portrayal of Sherlock Holmes a generation before Basil Rathbone, left another legacy — his eccentric 24-room medieval-style fieldstone castle in East Haddam, Conn., on a 122-acre estate overlooking the Connecticut River. Now owned by the state of Connecticut and maintained as a public park, the 80-year-old structure recently underwent a three-year, $11.5 million restoration. It reopened on May 27, 2002, Memorial Day.

Designed by Gillette and built from 1914-1919, the castle was modeled on the medieval ruins of a German fortress on the Rhine, with sturdy towers and turrets. It reflects Gillette's vivid imagination, with features such as trick locks, a secret room, a hidden staircase, and 42 doors that feature elaborate hand-carved latches designed by Gillette himself. Gillette also designed the built-in furniture, including a dining room table that moves on tracks, heavy oak bureaus in the bedrooms, and an elaborate wood bar in the lounge that locks with an ingenious mechanism. The estate also includes a three-mile narrow-gauge railroad that Gillette used to show guests around the property.

Gillette died in 1937, and the State of Connecticut purchased the property in 1943. Over the years, the 14,000-sq.ft. castle began showing its age; the deterioration became so extensive that it became unsafe and was closed in 1998.

"The castle is unprecedented in terms of its style," says David Barkin, project architect for Phase II of the restoration. "It doesn't fall into any architectural style; it's a reflection of William Gillette and his eccentricities. His chosen method of construction was bearing wall with fieldstone masonry rubble. The walls were over two feet thick, and there was a lot of water infiltration over time that had caused a lot of damage. The challenge was trying to preserve a building that had flawed construction."



Project supervisor Jim Sabith stands in front of Gillette Castle during the restoration, which took three years and cost $11.5 million. The west and south elevations required repointing, which was "quite an undertaking," according to Sabith, because of the random fieldstone layout. Kronenberger, Sabith's firm, removed and replaced about one inch of the mortar.

Phase I of the restoration project involved the exterior of the stone parapet, roofing, and the railroad station on the grounds. It was directed by Roger S. Clarke, AIA, of Hartford, Conn., at a cost of $2.3 million. Portions of the parapet walls (some as tall as 12 ft.) had to be removed so through-wall flashing could be installed. The walls were then rebuilt to look like the original castle. The whimsical dragon in the wall over the veranda area was also rebuilt. A bluestone patio that was not original to the castle was removed and replaced with crushed quartz and granite rock with a binder from Arizona, to give it a more natural look.

Another part of this phase included the restoration of the pavilion where Gillette had stored his narrow-gauge railroad. The train was sold to an amusement park many years ago, but it has recently been reacquired by the State and is being restored. The pavilion is now used primarily as a picnic area. Made of stone and native cedar poles with cedar shakes, the building had to be taken down and rebuilt by Kronenberger & Sons. New cedar truss framing was installed, and one of Kronenberger's artists hand-carved the two missing wood cats that had once adorned the roof.

The next step was the restoration of the stone walls leading to the castle. Engineers Szewczak Associates of Avon, Conn., replicated the stone walls and stone arch, using reinforced concrete to look like the original fieldstone. The mortar on the top is designed to age and darken with weather to match the small original segment left standing.

Phase II involved repointing (and rebuilding) the castle wall, installing new heating and fire-protection

continued on page 18

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GILLETTE CASTLE, continued from page 16

systems, and restoration of the interior of the building. David Barkin of Barkin Andrade Architects of New Haven, Conn., was the architect for this work. The castle walls, which are 24-30 in. thick, were repointed by Kronenberger & Sons, and 140 light fixtures were cleaned and restored by Griffin Bros. of Collinsville, Conn. Seventy-five percent of these fixtures were hand-carved. James Sabith, Kronenberger's superintendent for the project, points out that each fixture was documented, tagged, removed, rewired, and then reinstalled in the castle.



Ihor Budzinski, master carpenter with Kronenberger, carved the two missing wood cats — this black one and another gray one — that had sat on top of Gillette's outdoor train pavilion. Originally called "Grand Central Station," the pavilion was the main boarding area for Gillette's miniature train. Now rebuilt, it now serves primarily as a picnic area.



This intricate white-oak bar, designed by Gillette, features a unique locking mechanism that he also designed.



This elaborate wood locking mechanism is one of the many that Gillette designed for his castle. Each of the 42 doors in the castle is different and each has a different Gillette-designed latch.

All of the woodwork, including the ornate wood doors, had to be washed with a mild detergent and hand-rubbed with a urethane finish. The castle's 42 doors (all designed by Gillette) are each unique. In addition, about half of the fir and oak floors were rebuilt; the others were restored. "The woodwork had to be washed three to four times," says Sabith, "to get years of general dirt and grease from people's hands off. It was then resealed with penetrating urethane oil."

"The castle has a gingerbread quality," says Barkin, "and has been open to the public for 50 years. A lot of pieces had been picked off so they had to be recarved or re-created." The New York City preservation firm, Allanbrook Benic Czajka, was brought in to provide guidance here.

The windows were another big project. Kronenberger & Sons removed, repaired, and restored 80 wood windows with either diamond-shaped or rectangular panes; where necessary, they replaced the glass. Paint colors was microscopically analyzed, and the windows were repainted to match the original color — a dark charcoal gray. The muntins and mullions, some as deep as four inches, were restored with epoxy. "It was not just a question of taking the windows down," says Sabith. Each piece of glass had to be labeled and numbered so it could go back into its original sash, in both the doors and windows."

One of the interesting aspects of the castle was the raffia-type material that covers 4,000 sq.ft. of its walls. At the time the castle was built, this material was sold as inexpensive floor covering, but Gillette favored using it on the walls. Over the years, it had deteriorated severely and become discolored. Camile Breeze, of Museum Textile Services of Andover, Mass., directed the restoration of the wallcoverings. Her team of four worked for more than six months, cleaning the surface, repairing missing areas, stabilizing weak areas, and coating the material with an invisible varnish to protect it from UV rays. Using raffia from Madagascar in areas where reweaving was necessary, the team rewove 12 yards for the library walls alone. The wallcovering was also dyed, painted, and stencilled in bright turquoise, orange, pink, and green.

"One big challenge," says Barkin, "was making the building meet the life-safety requirements for a museum. There were three pages of violations from the fire marshal's office. You can't make a building like this meet the codes in the same way you would with new construction. You can't change the width of the corridor, for example." The firm did add a fire-alarm system throughout the building and a sprinkler system with 9,000 gallons of on-site water storage. "The sprinkler system is almost invisible," he says. "It's solid copper where exposed so it blends in with the architecture."

Kronenberger's Sabith points out that the installation of the new sprinkler system, electrical wiring, plumbing and hot-air heating required that portions of walls, ceilings, and floors be removed and then put back.

Barkin Andrade also provided a new egress from the third floor to the outside, so an ugly fire escape could be removed. "This is sympathetic with the castle," Barkin notes. "It's a very intricate stair with special metal railings and fieldstone paving on the landings and stair treads."

Originally called Seventh Sister, named for the hill it stands on, the Gillette estate is now once again open to the public. The renovation and restoration, which involved the highest artistic standards and quite a bit of one-of-a-kind work, was *not*, even remotely, as Gillette (Sherlock Holmes) might have said, "Elementary, my dear Watson." ◆ *Martha McDonald*

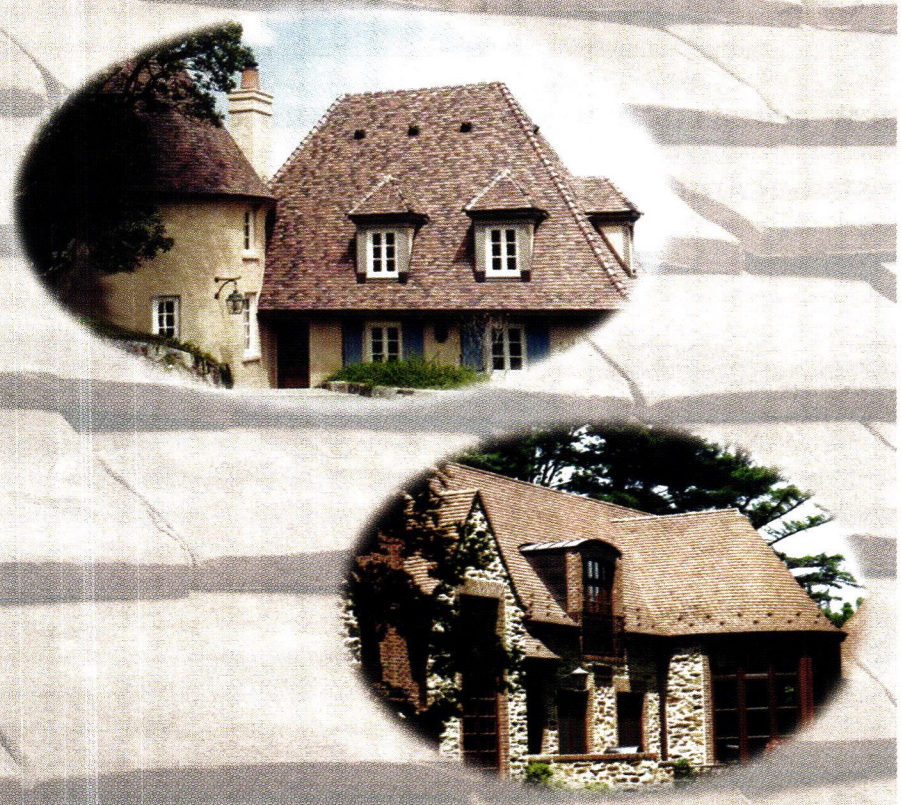


A built-in oak bureau designed by Gillette and sisal wallcovering are two of the outstanding features of this bedroom. All of the light fixtures in the house had to be removed and restored or replaced. In addition, all of the woodwork was cleaned, repaired, and resealed.



The restored living room, with its 18-ft. coffered white-oak ceiling, balcony, sisal wallcoverings, and fieldstone columns, is an impressive room. The staircase leads to a second-floor balcony open to four bedrooms. A mirror above the French doors leading to the outside allowed Gillette to see who was coming in the main door.

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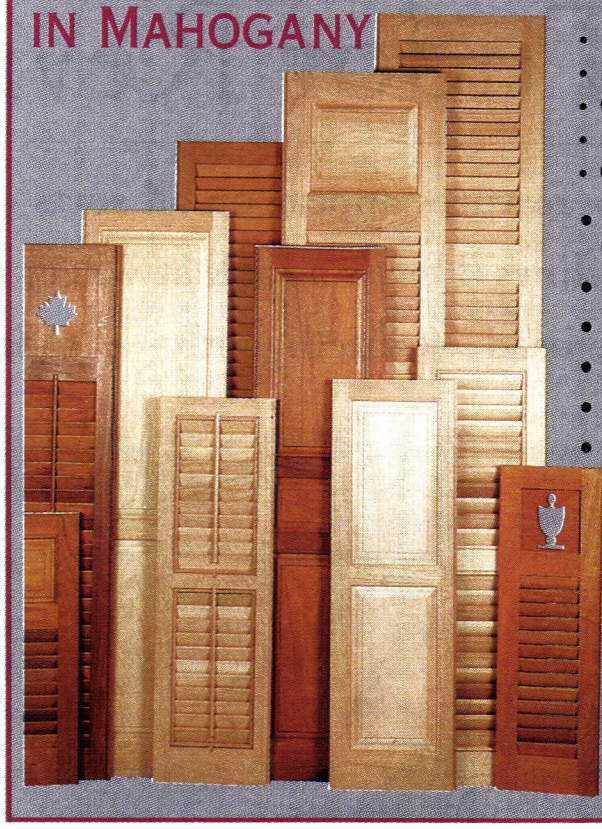


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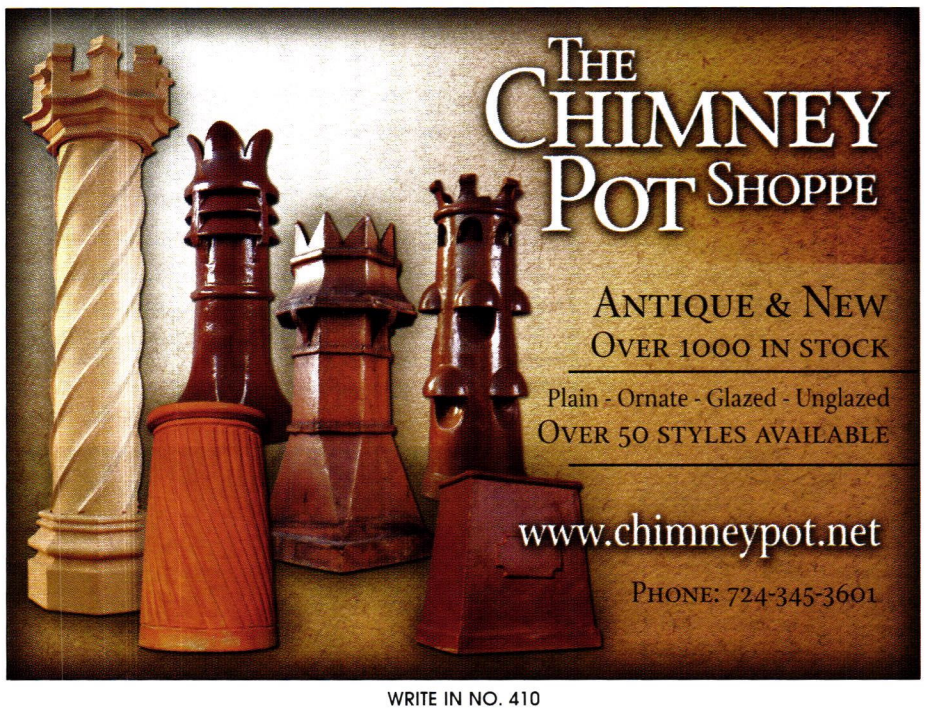
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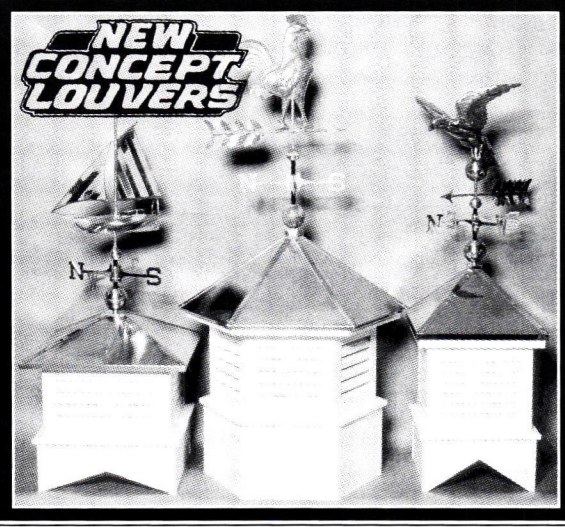
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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

The Tudor Revival in America

Vestigial Tudor features appear on all sorts of new construction today — from cross gables to multiple rooflines. Here's a look at where the style came from, what it looked like, and how it might be used — intelligently — today.

by Dan Cooper

Architecture inspired by the Tudor period (1485-1605) entered the American design lexicon during the approach of the Centennial celebration in the 1870s. As America looked back to its origins, it drew upon a predominately English heritage. Tudor's distinctive dark beams, in-filled with a smooth course of stucco, not only provided the necessary nostalgia, but it incorporated nicely with the rusticity of the budding Arts & Crafts movement, as well. From that point on, any Tudor motif on a structure instantly conjured up our British roots and thus lent an air of history and provenance, a conceit that exists to this day.

At first, Tudor design was most commonly seen incorporated into what became known as the Shingle Style. Firms such as McKim Mead and White designed large, sprawling summer homes with airy verandahs in the resort areas of the rich on the Eastern seaboard. Distinctive to the style were the long, sweeping roof pitches and half-timbered gables and second floors. Suburban residences near large cities soon followed suit, where Tudor was combined liberally with Colo-

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While porches disappeared in the Tudor style, it didn't mean that attention wasn't paid to entryways. This vestibule lends historic character while protecting those entering or leaving the house from the elements. A delicate oriel window is centered on the second floor.



This is an example of a classic late-Victorian Tudor Revival house with half-timbering, diamond-pane windows, and multiple gables, although some appear to have been replaced. Similar in massing to Shingle Style homes, it features large porches and a grand entryway. While the half-timbering is not completely accurate in placement, it is closer to the original than many later buildings.



This very quaint Stockbroker Tudor features "picked-out" bricks on the chimney. The half-timbering is best described as vestigial. Observe just how small the windows are in scale to the house, with the exception of the attached conservatory.



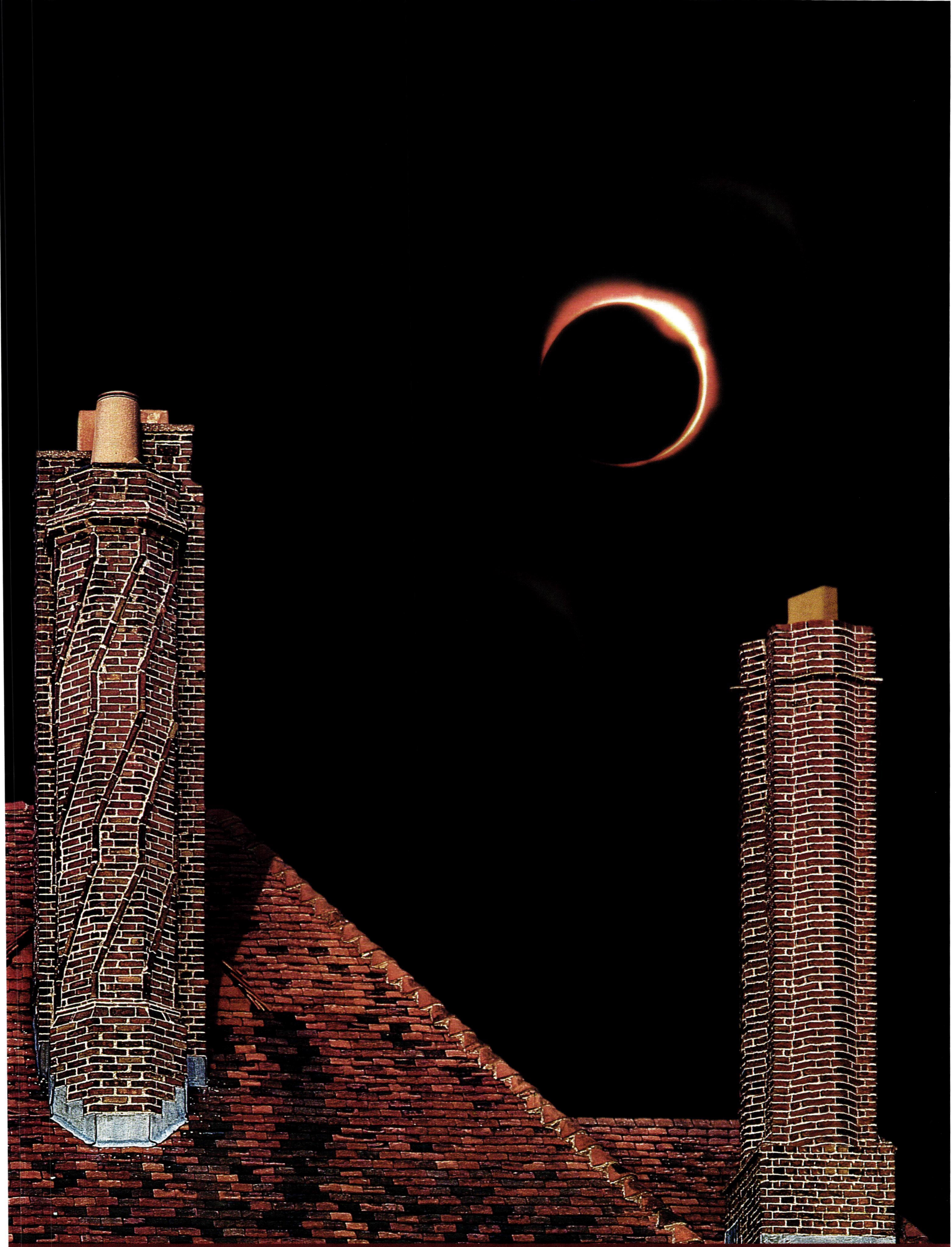
Nothing infers Ye Olde England like a thatched roof. Originally composed of steam-bent wood shakes, this imitation thatch roof has been asphalted over. The casement windows are original: the siding is not.



This Tudor Revival building, from the early 20th century, features roughly sawn planks in the gable and a brick ground floor. Note that the sweeping porches of the Victorian era have yielded to a smaller, protective entryway. The half-timbering is hardly representative of the structural intent of the original 16th-century post and beams.



A stately Tudor Revival with an all-over stucco finish has been left in its natural state. The gable has rough-sawn planking as a contrasting ornament. Note how the entryway vestibule's minor gable "branches off" from the main rake edge. The doorway itself is Gothic in influence, a popular choice. A slate roof and copper downspouts enhance this striking example.


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THE TUDOR STYLE, continued from page 20



Towards the middle of the 20th century, the influence of the Tudor style was still quite strong. Here is an example of a curved, sweeping roofline and a cottage-like entryway. The round-head windows and doors enhance the quaint aspects of the facade.



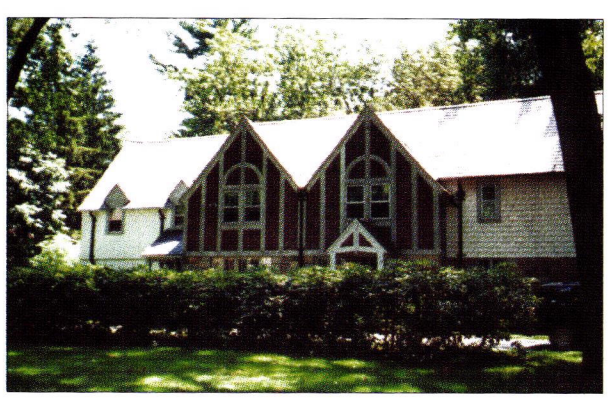
Tudor goes to Hell. Walgreens, destroyer of more historic town centers than all arsonists combined, adds insult to injury with a Mock-Tudor drugstore chain.



This fraternity house sports a striking ornamental brickwork pattern that suggests a parapet with a two-story tower that contains a vestibule and stairwell. Again, observe how small the windows are in comparison to the size of the house.



The Tudor Split. Even in the 1970s, Tudor was the style that just wouldn't die. Staggered butt shakes contribute to the rustic impression. One will also find this model with diamond-pane windows in the bay.



"Nogging" is the English term for replacing failed stucco with brick, frequently in a diagonal pattern. It was a preferred treatment in the 19th century as bricks became cheaper and good daubers were hard to find. The timbering is a silvery-gray that emulates weathered oak.

nial Revival and Craftsman architecture. Sometimes the facades were stylistically consistent, and sometimes they were a gleeful melange of all the influences that collided in the final decade of the 19th century. Half-timbering could be found juxtaposed with Adamesque oval windows and Mission columns, regardless of historical accuracy. And while the Tudor influence was certainly popular, it was waiting for what was to become its heyday: the Roaring Twenties.

A Man's Home . . .

It was in the 1920s that a significant trend in architectural design began: Houses, which had previously reached outward, welcomingly, towards the streetscape with grand entrances, large windows, and expansive porches, suddenly turned inward and became reclusive and fortress-like. Perhaps it was a reaction to the horrors of World War I, the ever-increasing presence of the automobile, and the waves of immigrants that had been filling the cities, but the houses being built at the edges of these cities began to shield their occupants from the outside world while subtly saying "invited guests only, please." And what better way to say this in an architectural manner than with a castle?

This "castle look" became the style of choice for a new, upwardly mobile suburban class who had benefited from the accelerated growth in the stock market and who began creating their own aristocracy — one based upon wealth instead of ancestry. In fact, these Tudors are so associated with the market boom of the '20s that this style is often referred to as "Stockbroker Tudor." Tudor appealed to those who might not have come from money, but now that they had it, wished to establish their own lineage and patrimony in order to separate themselves from their commonplace pasts.

While Tudor Revival houses were built in many configurations, on the whole they were smaller than their late-Victorian predecessors. This was true for all 20th-century architecture, for the era of having live-in servants had passed and family size was slowly decreasing. During this architectural evolution, such Victorian mainstays as the wraparound porch vanished, and now entry doors became thick planks tucked into tiny vestibules with enormous iron hinges. Instead of large panes of beveled glass on the upper half of these doors, there were only tiny peephole windows protected with wrought-iron bars.

Window shutters, which had been louvered in the past, also became heavy planks that implied instant protection from any siege emanating from the city. Although the half-timbering on an original Tudor building was structural (it formed the actual beams and trusses supporting the roof), during subsequent revivals, it became merely an applied decorative accent with little or no thought to its historically accurate placement. Vertical posts were often too thin, and their number far fewer than in a 16th-century wall.

Beams and trusses were often laid out for symmetry's sake (or however the architect thought they might look nice) as opposed to any structural function. Our eyes are now so used to this superficial post-and-beam veneer, that when we see the actual 16th-century structures, we're struck by how heavy and busy they appear.

Another feature distinguishing the Stockbroker Tudor was the central front-facing gable with a very steep roof pitch that ran from the peak all the way into the middle of the ground floor. Various lower peaks might branch off from this main raking edge, forming smaller gables that created vestibules or second-story gables. The massing of this main gable was often asymmetrical, which instantly distinguished it from the rigid symmetry of the Neo-Classical revivals that had preceded it. Furthering the

continued on page 47



The facade of this Stockbroker Tudor reveals the massive wrought ironwork so prevalent in the period. The shutters and doors are heavy planks, and the window lintels are thick wooden beams. While there is no sheltered entryway, it is suggested by the transition from stucco to rough stone.



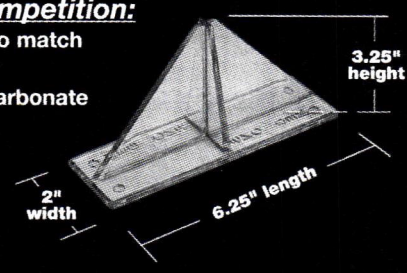
This Gothic doorway, surrounded by brownstone, suggests antiquity in its partial stuccoing; perhaps to give the impression of timeworn repairs. Note the nogging on the right.

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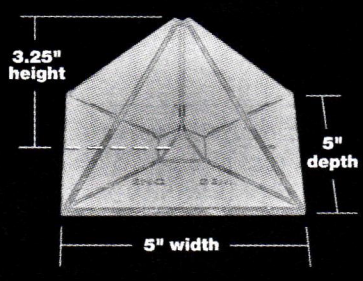
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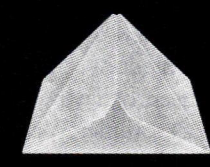
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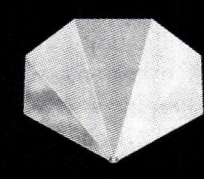
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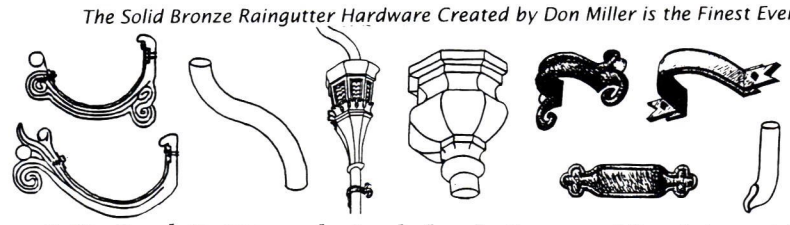
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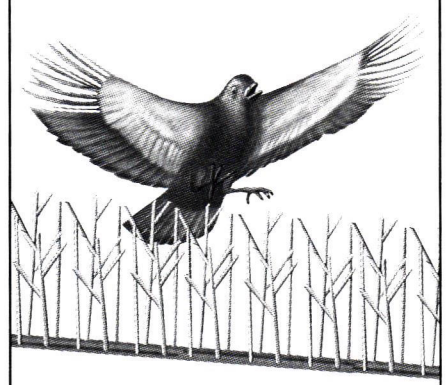
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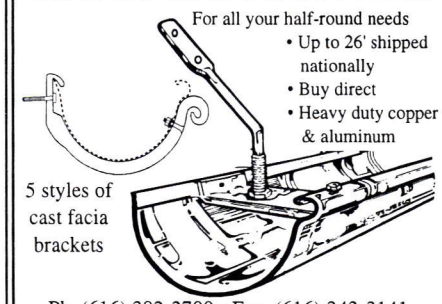
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Arts & Crafts Book Bounty

These six recent publications give insights into the full spectrum of the Arts & Crafts movement, from its headiest philosophical extremes to its daintiest fabric patterns.

by Eve M. Kahn

***Gustav Stickley's Craftsman Farms: The Quest for an Arts and Crafts Utopia*, by Mark Alan Hewitt. Syracuse University Press, 254 pp.; 85 b/w and 15 color illus.; $39.95; ISBN 0-8156-0689-3**

Gustav Stickley was a captain of mass-production industry, with hundreds of workers, yet paradoxically always preached the virtues of self-employed, individualistic handcrafters. He owned a 650-acre estate in a New Jersey suburb, and planned to convert it into a commune-like trade school and workshop, but no courses or furniture-making ever took place at the site. Mark Alan Hewitt clearly explains how Stickley managed to fool himself and so



The clubhouse at Stickley's Craftsman Farms looks much as it did when photographed for his magazine around 1912. The chestnut logs came from trees felled onsite. An S has been sliced into each baluster on the staircase at left.



At the south end of the living room in Craftsman Farms' clubhouse, the fireplace is hooded in copper. Throw rugs bear their original interlocking-heptagon pattern, and electroliers hang from log column bolsters.

many others for decades at a time: The designer/tycoon perhaps hoped, most ardently of all, that his farm/school would provide boys with a chance for an idealized version of his own miserable childhood. (A son of German immigrants, he'd grown up impoverished on the Wisconsin frontier, practicing woodworking first as a hobby and then, after his father deserted the family, to pay the bills.)

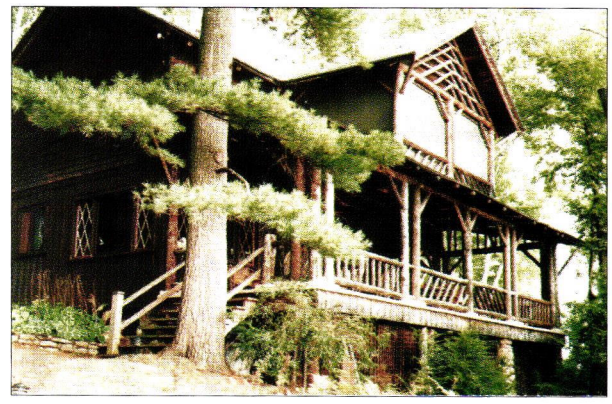
Like Frank Lloyd Wright, Stickley reinvented himself numerous times during his career. Despite his eighth-grade education, he played visionary intellectual in the 1910s while building an empire of stores, pontificating publications, a factory, and even a midtown-Manhattan restaurant. By 1915, all were bankrupt, due to over-hasty expansion. After that, Stickley apparently ran out of reinvention ideas, and retired — it's as if he'd been believing too much of his own hype, unlike the far-cannier Wright. This book pithily chronicles Stickley's rise and fall and analyzes Craftsman Farms' construction, down to its azoic rock-bed and the bizarrely engineered log corners on its clubhouse (one of a dozen structures Stickley did realize at the property).

Hewitt also explores other crafts-oriented utopian communities of the time, such as Elbert Hubbard's Roycrofters, showing respect for their ambitions but keeping a sense of perspective about their pretensions. Hewitt quotes at length, for instance, from a magazine parody of Stickley's impractical house plans aimed at the common man: The article, called "The Daftsman," proposed cramped nooks for everything from piazzas to ingles, and promised homes that "can be built for next to nothing; and sold for even less." ◆

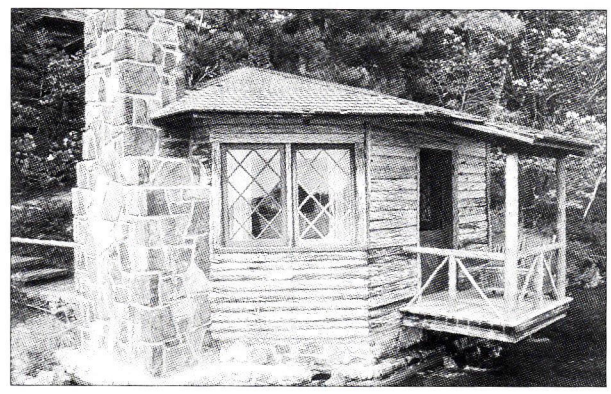
***Adirondack Camps: Homes Away from Home, 1850-1950*, by Craig Gilborn. Syracuse University Press, 368 pp.; approx. 300 b/w and 17 color illus.; $49.95; ISBN 0-8156-0626-5**

This prodigiously knowledgeable author — a former director of the Adirondack Museum — covers camp architecture from the most primitive bark lean-tos with pine-bower mattresses to the earliest chinked-log boarding houses to Belle Epoque estates with outbuildings designed by imported celebrities like John Russell Pope and Addison Mizner. Craig Gilborn conveys much about camp lifestyles, as well. Although these oases were supposed to be idyllically relaxing, the meal schedules were rigid, the guest policies were often snobbish, and the overworked staffs battled constantly against floods, freezes, and fires.

Gilborn rambles somewhat from anecdote to anecdote, and many photos are hard to read (sometimes understandably, due to dense tree coverage), yet rustic-minded designers will find a wealth of aesthetic ideas here. The book even includes contemporary renditions



Typical of the Adirondacks' Belle Epoque camps, this c.1913 log home was designed by an imported architect (in this case Clarence E. Schermerhorn, a prolific Philadelphian), and reaches two stories tall with multiple porches and a playful contrast of hefty and dainty logs. Descendants of the original owners still own the property, called Minnewawa, on Blue Mountain Lake.



Polygonal lakefront follies with tiny porches were popular in the Adirondacks at the turn of the last century. This c.1895 cottage at Camp Wild Air, on the old-moneyed shores of Upper St. Regis Lake, is called Bishop's Palace in honor of the Episcopal clerics who sometimes overnighted there.

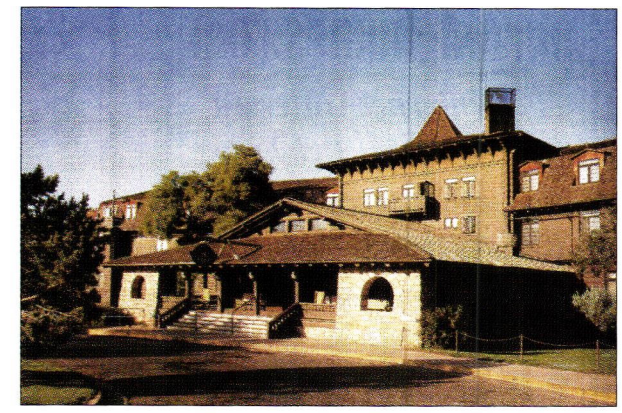
of the region's distinctive and playfully contrasting combination of massive logs, stonework, and sapling filigrees. ◆

***Great Lodges of the National Parks*, by Christine Barnes. W.W.West, 192 pp.; 84 b/w and 176 color illus.; $35; ISBN 0-9653924-5-7**

There's a motherlode here of capital designs alone: Lodges in the American and Canadian West have been set on timbers capped with, for example, twigs positioned to simulate Ionic volutes, gnarled V-shaped branch formations, rings of painted icicles, and little groves of vertical electric candles. Staircases, too, have reached the frontiers of architectural imagination: Halved or quartered logs serve as treads; a telephone pole, turned newel post, bears the carved head of a long-beaked bird; and jigsawn railings look like Swiss chalet balconies. The light fixtures on view are equally inspired, with parchment shades patterned in indigenous flora or Native American-style glyphs.

This book highlights 16 hostelries opened between 1904 and 1937, noting each project's design origins, construction methods and materials, additions and upgrades over the decades, and restorations necessitated by neglect, flood, or fire. Architects may want to skip the volume's 40-odd pages of park profiles, as well as

continued on page 26



The low-slung bungalow meets the jigsawn Swiss chalet at El Tovar, on the Grand Canyon's south rim. Designed by Charles Whittlesey (a Santa Fe Railway staffer, and a student of Louis Sullivan), it opened in 1905. The dramatic-looking rear turret conceals a water tower.

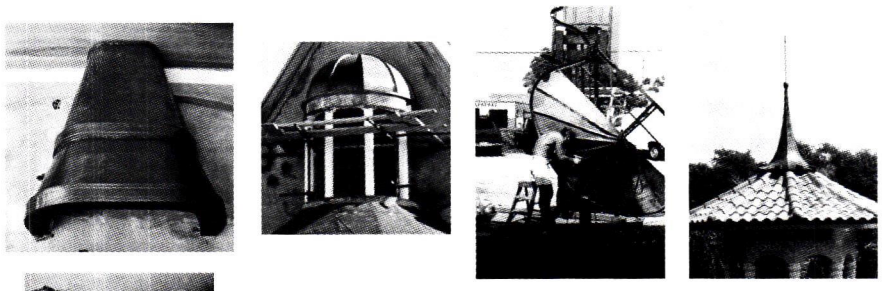


Inside the c.1904 Old Faithful Inn, architect Robert Chambers Reamer (later a Seattle-based designer of fanciful theaters) created a 76-ft.-tall atrium with lodgepole pine poles and beams. Eight hearths encircle the base of the lava-rock chimney.



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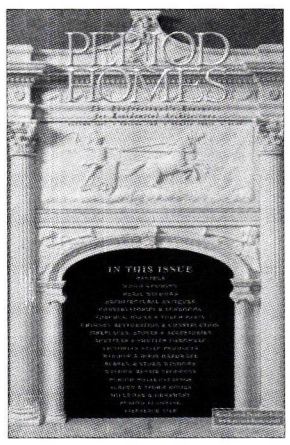
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BOOK REVIEWS, continued from page 24

the quotes from gushy staffers ("It's a beautiful place and a wonderful thing") and occasional lapses into heavy-handed TV-documentary-like narration ("every winter, nature attempts to conquer the inn") — the book was, after all, published as a companion to a PBS series aired last summer. Just sit back and enjoy the period and contemporary lodge photos, for a kind of armchair journey past gabled peaks and cathedral ceilings ribbed with locally milled logs soaring over locally quarried hearths.

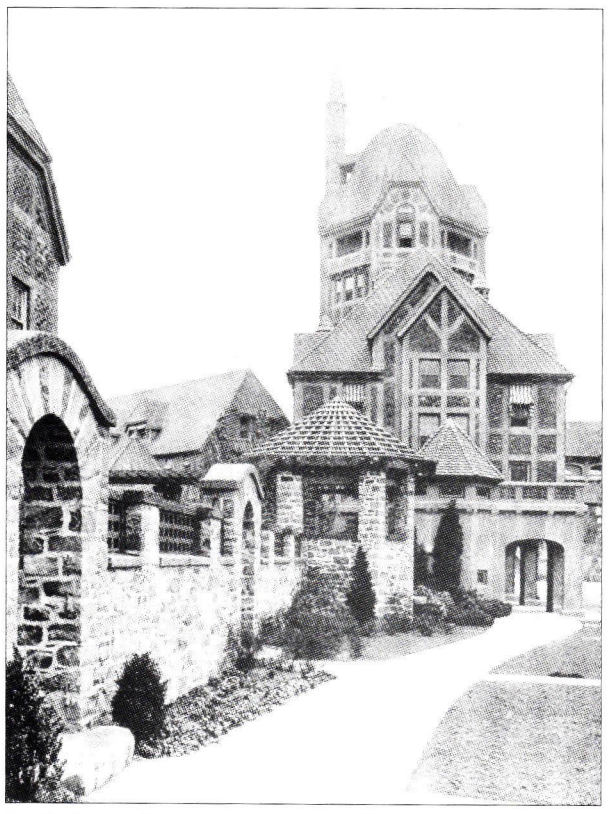
***A Modern Arcadia: Frederick Law Olmsted Jr. and the Plan for Forest Hills Gardens,* by Susan L. Klaus. University of Massachusetts, 208 pp.; 100 b/w illus.; $39.95; ISBN 1-55849-314-X**

Frederick Law Olmsted, Jr., had been practically bullied into the family business by his irascible, and often mentally unstable, father. But Jr. (known to familiars as Rick) took to the profession so swiftly and successfully that by age 40, in 1910, he'd already run the American Society for Landscape Architects and taught America's first university courses in city planning.

He'd also been hired, along with prominent New York architect Grosvenor Atterbury, to lay out a cozy, quasi-medieval suburb that has scarcely changed over the past century: Forest Hills Gardens, on 142 acres of flat Queens farmland, which was developed with funding from financier Russell Sage's widow Olivia. (She'd started giving away about $70 million after Russell's death in 1906, at age 90 — she'd tried and failed to interest him in philanthropy during his lifetime.)

In this fascinating (and sadly color-photo-free) study, urban historian Susan L. Klaus details how Olmsted based the Gardens' wavy street grid on European city plans that had evolved over centuries, and how Atterbury — a designer of mansions, turned housing reformer — lined Olmsted's byways with inventive Tudor structures. For these seemingly costly masonry buildings, ranging from cottages to a nine-story hotel, Atterbury developed low-budget construction techniques: Concrete exterior walls were precast onsite, one story at a time; floor slabs were poured from Atterbury's nailable formula called Nailcrete; and imitation half-timbering was cobbled together from terra-cotta blocks, brick veneer panels, and precast-concrete hollows.

The Gardens, like so many Arts & Crafts experiments, did not prove exactly affordable to the masses (early homeowners included secretaries, clerks, teachers, and doctors, while "Hebrews" of any profession were officially unwelcome). But its variety of house sizes did, no doubt, encourage some socio-economic mingling, and its cohesive detailing has certainly inspired communal activities and spirit (not to mention countless imitator suburbs nationwide). To this day, Klaus notes, residents gather for holiday parties on Olmsted's greens, and along his windy streets they watch for purple martins feeding at steeply gabled Atterbury-designed birdhouses.



Beside the central train station in Forest Hills Gardens, Grosvenor Atterbury set a 150-room hotel and a commercial arcade. Construction techniques were innovative: Much of the ornament, including the fleche, is precast concrete, and the imitation half-timbering was made from terra-cotta blocks, brick veneer, and concrete hollows.



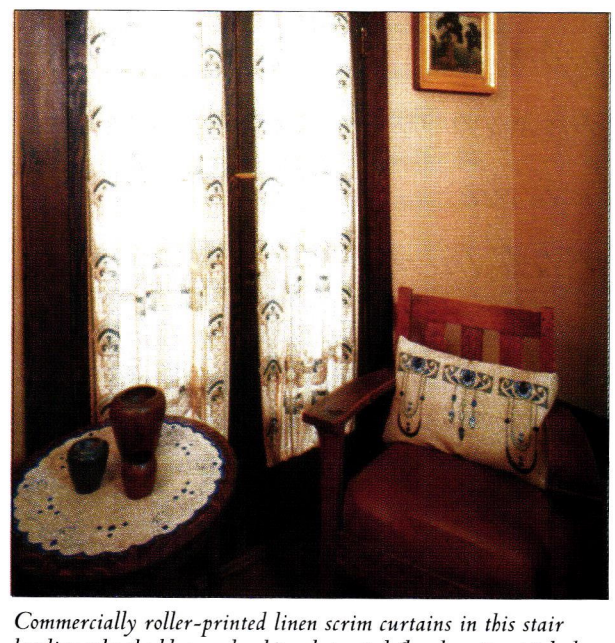
Grosvenor Atterbury designed whimsical hardscaping for Forest Hills Gardens, including this iron lamp bracket at Station Square, with silhouettes of a crow perched over a commuter rushing with briefcase and umbrella in hand.

***American Arts and Crafts Textiles,* by Dianne Ayres, Timothy Hansen, Beth Ann McPherson, and Tommy Arthur McPherson II. Harry N. Abrams, 248 pp.; 50 b/w and 150 color illus.; $60; ISBN 0-8109-0434-9**

The rage for Arts & Crafts textiles reached the highest echelons of American society before World War I (Stickley and the Greene brothers, for example, designed everything from pillows to portieres). The humblest citizens, too, played a part in the trend: Hundreds of recent immigrants were trained at settlement houses in the profitable arts of lace-making and embroidery.



This recently embroidered nursery frieze depicts scenes from the tale of "Ye Puss in Bootes," based on c.1903 designs by architect Harvey Ellis.

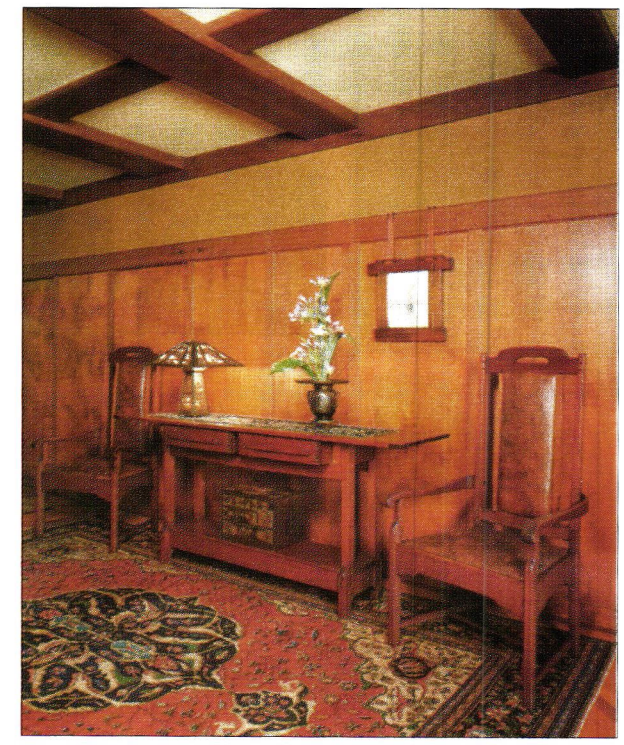


Commercially roller-printed linen scrim curtains in this stair landing echo the blue-and-white abstracted florals satin-stitched into the table linen and pillow.

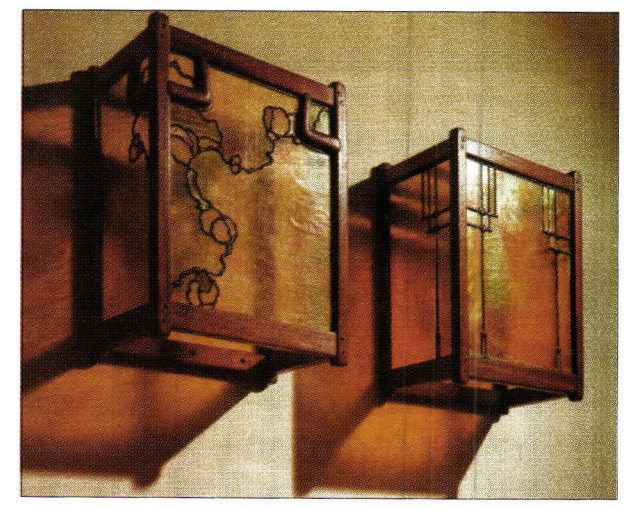
European stylemakers like William Morris had exported the fashion to the U.S., where it flourished, partly because so many American scholars and guilds were then rediscovering folk fabric traditions like samplers and woven coverlets. This book is a thorough, yet somewhat plodding, analysis of the topic that, understandably, concentrates on accessories that may not necessarily interest architects. The authors do, however, helpfully pinpoint what kinds of rugs, curtains, cushions, and tablecloths would have appeared in each room of an Arts & Crafts interior. Also, in general, there's a wealth of ideas here for abstracted-floral and moody-landscape motifs — inspiring for Arts & Crafts Revival features in any material, not just stitched linens.

***Greene & Greene: Architecture as a Fine Art/Furniture and Related Designs,* by Randell L. Makinson. Gibbs Smith, 454 pp.; 516 b/w and 16 color illus.; $39.95; ISBN 1-58685-105-5**

Randell L. Makinson first toured the Gamble House in 1954, when Gambles still lived there, and he first published this study as two parts during the late 1970s (it's since been updated and combined into this handy single volume). The book surveys the Greene brothers' lives and works from their childhood in a dingy St. Louis rowhouse, to their earliest experiments in Queen Anne, to their overdue, late-in-life recognition from the AIA.



The David B. Gamble house in Pasadena, built for a retired soap-fortune heir, cost the princely sum of $55,000 to construct in 1908-10 due to the Greene brothers' perfectionist standards. Open to the public since 1966, it has changed little since the Gambles' day. In the entry hall, a mahogany picture frame hangs from brass-anchored leather straps, so that no nails spoil the woodwork.



In 1907, the Greene brothers added a curvaceously detailed wing to the tamer bulk of their 1902 house for James Culbertson. The flowing lines on these wall lanterns echo pane shapes on the addition's windows.

Makinson scrutinizes classic Greeneian details like splayed rafter tips and biomorphic woodwork inlays, while also allotting plenty of space to such uncharacteristic features as a gargoyle-headed bracket and a concrete openwork porch made from pneumatically applied gunite. The text throughout is lively with tales of prolonged construction; both brothers were known for asking workers to redo any walls and reweave any carpets that displeased the exacting Greene eyes.

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To create this Buying Guide, the Editors contacted suppliers of FENCES & GATES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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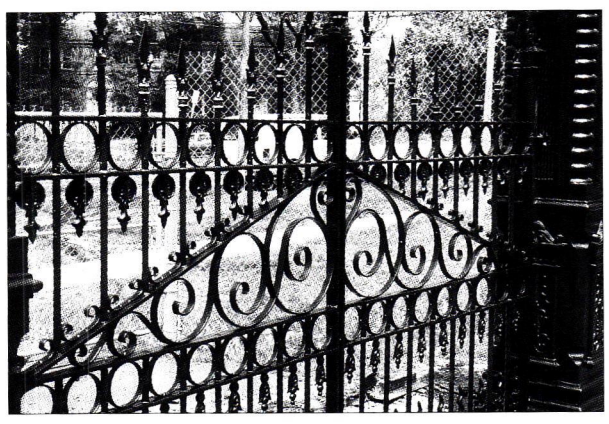


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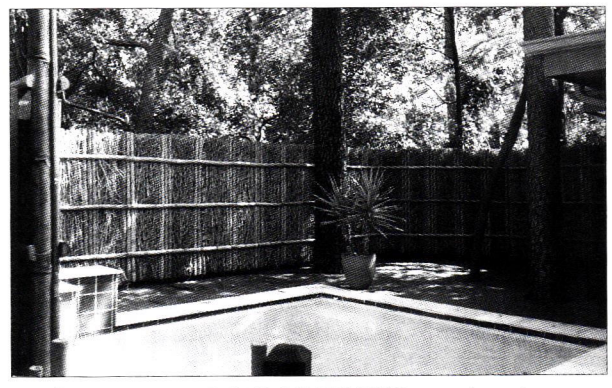
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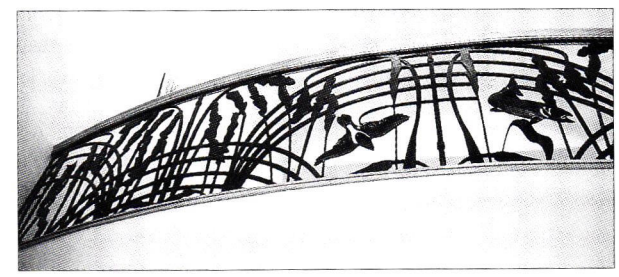
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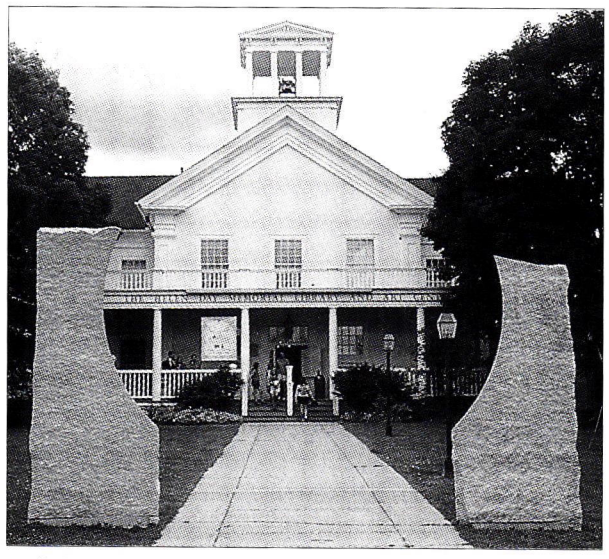


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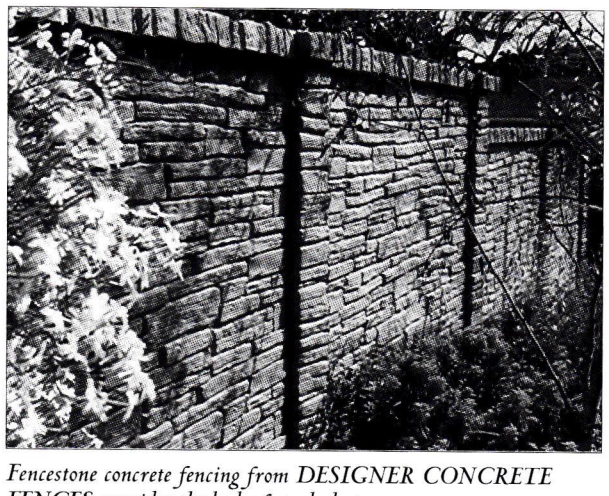
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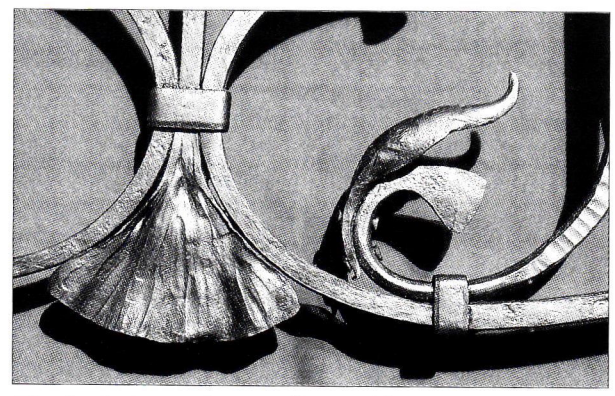
Supplier of designer concrete fences: Fencestone, Woodcrete, Brickcrete, Cedarcrete & Woodcrete rail; double-sided, steel reinforced, integrally colored concrete walls provide look of wood, used brick & stacked stone.

Eastern Wholesale Fence Co.
631-698-0900; Fax: 631-698-6408
www.easternfence.com
Medford, NY 11763

Manufacturer & distributor of all types of fences: PVC, wood, chain-link, ornamental & custom; to the trade only; ornamental gates, railings, fencing, iron components, gate hardware & gate operators.

Enchanted Forest Imports
715-547-8000; Fax: 715-547-8001
www.enchantedforestimports.com
Land O' Lakes, WI 54540

Supplier of new & antique garden & landscape products: cast-iron garden ware, wrought-iron gates & fences, Victorian street lights & sconces; marble, bronze & stone statuary & accents; Pompeii Collection of stone urns, pillars, statues & accents from France; old-world roofing slate & fiberglass urns; wholesale to the trades only. *Write in No. 789*



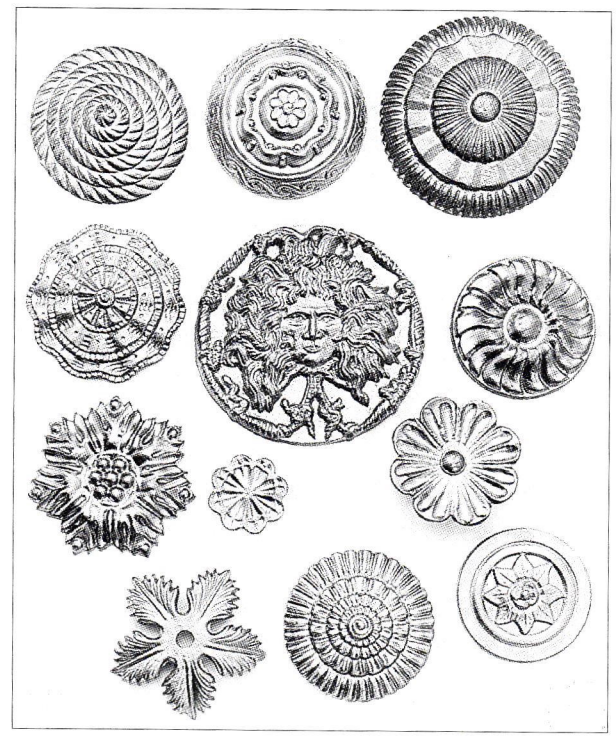
This detail of a forged-iron grille created by FINE ARCHITECTURAL METALSMITHS shows rivetted, collared, and forge-welded connections. Write in No. 2640

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ornamental period gates & fencing, railings/balustrades, benches, arbors, pergolas, finials, sculpture, lighting; electronic operators; wrought iron/steel, stainless steel, forged & fabricated bronze; hand- & hot-forge work; patination; complete design-through-installation service. *Write in No. 2640*

Flex-Fence Manufacturing
800-233-3623; Fax: 817-332-6327
800 N. Henderson St.
Fort Worth, TX 76107

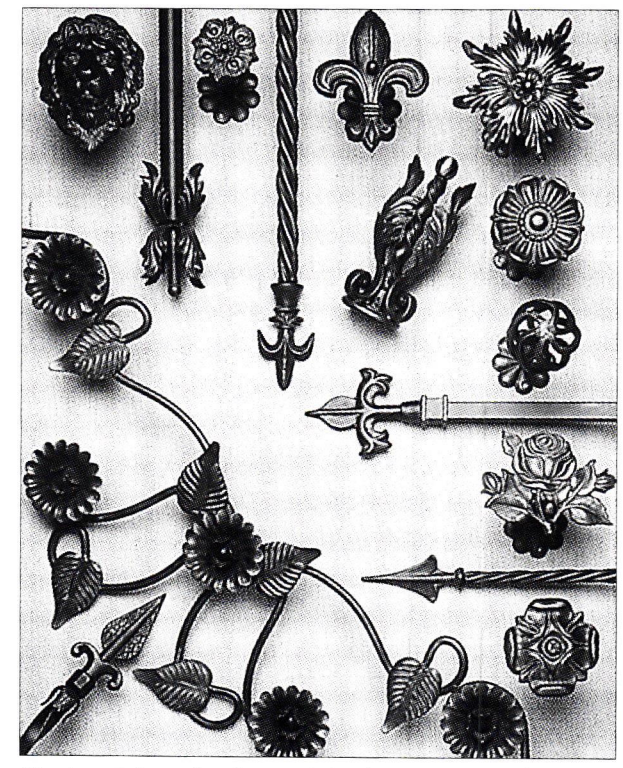
Manufacturer of wood fences that attach to existing fences for privacy; 4-, 5- & 6-ft. heights in spruce & cypress; in 20-ft. rolls; unstained wood.



FRANK MORROW CO.'s decorative metal elements, add charm and grace to gates and fences.

Frank Morrow Company
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

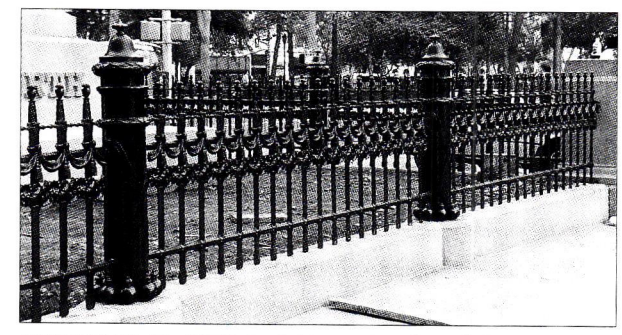
Manufacturer of extensive line of decorative metal products for ornamental gates & fencing: over 5,000 metal leaves, flowers, metal stampings, continuous coiled perforated gallery & solid banding, widths from 1/4-24 in.; unique line of grey-iron cast animals, fruits, rosettes, leaves, scrolls & more; new line of 21 white-metal castings: fruits, vegetables & nuts.



Hand-crafted metalwork from GABY'S SHOPPE can be used in a variety of applications, including fences and gates. Write in No. 2520

Gaby's Shoppe
800-299-4229; 21; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Supplier of hand-crafted metalwork: wrought-iron drapery hardware, ornamental details & fine wrought-iron furniture. *Write in No. 2520*



HISTORICAL ARTS & CASTING replicated the original cast-iron fence for the Worth Monument in New York City. Write in No. 1210

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Manufacturer & custom fabricator of ornamental gates, fencing, railings/balustrades, components, lighting, columns & capitals, cornices, newels, balusters, planters, finials, street furnishings, fountains, lattices, brackets, spandrels, custom turnings, domes & canopies; cast iron, bronze & aluminum, wrought iron/steel; restoration services & custom work. *Write in No. 1210*

Indital, USA
800-772-4706; Fax: 713-694-2055
www.indital.com
Houston, TX 77028

Supplier of over 8,500 Italian-designed architectural steel forgings: signature rosettes, intricately designed baroque leaves, spears & a full array of pickets that can be fabricated to create staircases, partitions, fences & more; gates, railings, balustrades, stairs; metal ornament; wrought iron/steel. *Write in No. 6560*



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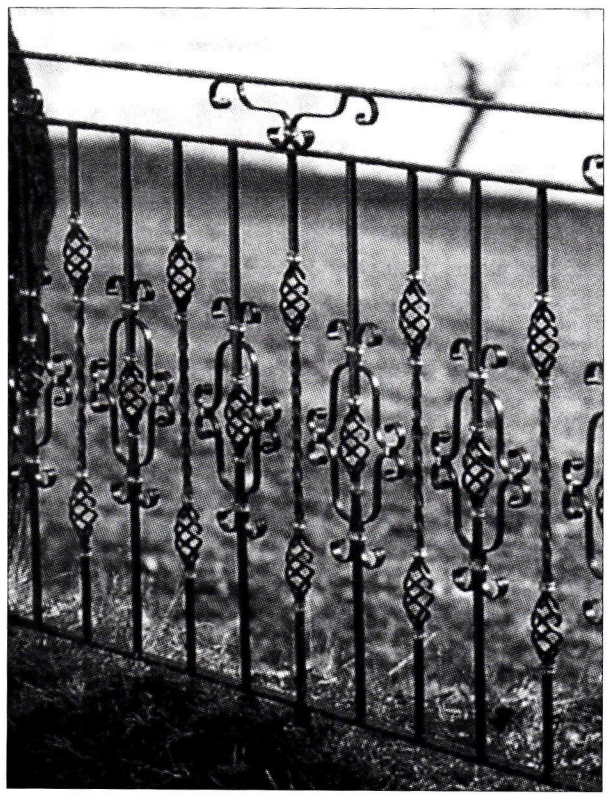
Dedicated to the quality design, manufacture and installation of architectural cast metal ornament. Our craftsmen specialize in the restoration and replication of traditional details in bronze, aluminum and iron alloy. For more information call (801) 280-2400.

1 (800) 225-1414 www.historicalarts.com

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WRITE IN NO. 1210

BUYING GUIDE TO
FENCES & GATES



INDITAL, USA crafted this fence using its model #64/B/2 and #48/1 balusters. *Write in No. 6560*

◆ ◆ ◆

Island Post Cap
800-555-3694; Fax: 334-280-0043
www.islandpostcap.com
Montgomery, AL 36108

Manufacturer & distributor of ornamental gates & railings/balustrades: clear Western red cedar; arbors, pergolas, posts for mailboxes & lanterns, redwood & cedar post caps & finials; teak benches & dining ensembles; ships with no minimun order from Ala. warehouse.

◆ ◆ ◆



Metal flowers appear to be growing out of the ground and entwining themselves in this custom gate created by J. GRANEY METAL DESIGN. *Write in No. 4840*

J. Graney Metal Design
413-528-6744; Fax: 413-528-6749
1920 North Main St.
Sheffield, MA 01257

Manufacturer & custom fabricator of forged metalwork in classical & contemporary styles: gold leaf & exotic finishes; railings, gates, entryways, furniture, lighting, mailboxes; design & installation service; historical restoration. *Write in No. 4840*

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James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1936 N. Front St.
Philadelphia, PA 19122

Supplier of period-style hardware for shutters, doors & gates; wrought steel with black finish stable hinges, shutter dogs, pull rings, door latches & more; new reproduction hardware. *Write in No. 1240*

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Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Fabricator of hand-forged steel & cast-brass/bronze functional & dummy, straight or curved strap hinges, various designs of HL hinges, surface bolts (cane & drop), locks & locksets, custom butt hinges, knockers & sash locks; custom restoration & reproduction. *Call for more information.*

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Lawler Foundry Corp.
205-595-0596; Fax: 205-595-0599
P.O. Box 320069
Birmingham, AL 35232

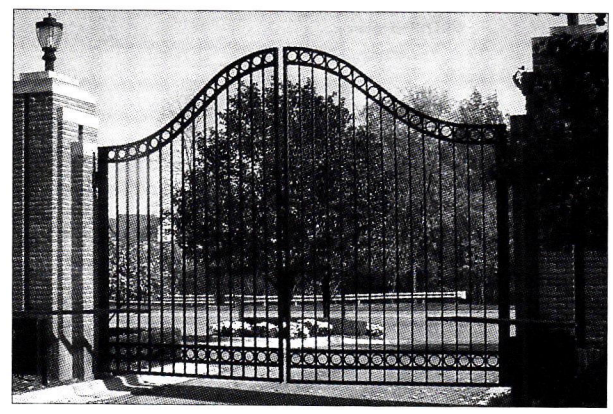
Nationwide supplier of over 1,200 ornamental metal components in cast iron & artistic steel forgings: Victorian styles; newel posts, balusters, panels, continuous designs, finials etc. for fences, gates, railings, stairs, windows & more; fabricators will design, fabricate & install; complete catalog, $10. *Write in No. 271*

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Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Supplier of European & American antique iron, bronze artifacts, entryways, door hardware, fireplace mantels, lighting, bathtubs, sinks & garden ornamentation; custom design services. *Write in No. 308*

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The variable-speed model #VS-GSWG gate operator from OSCO/OPERATOR SPECIALTY CO. features emergency disconnect and a continuous-duty industrial motor.

OSCO / Operator Specialty Co.
616-675-5050; Fax: 616-675-5435
www.operatorspecialty.com
Casnovia, MI 49318

Manufacturer of residential, commercial & industrial gate operators: DC battery back-up; barrier gates for all types of applications.

◆ ◆ ◆



This decorative hand-forged gate made by R. WALSH GATE & RAILING shows off the firm's artistic capabilities. *Write in No. 898*

R. Walsh Gate & Railing
715-442-3102; Fax: 715-442-6002
www.robertwalsh.com
Pepin, WI 54759

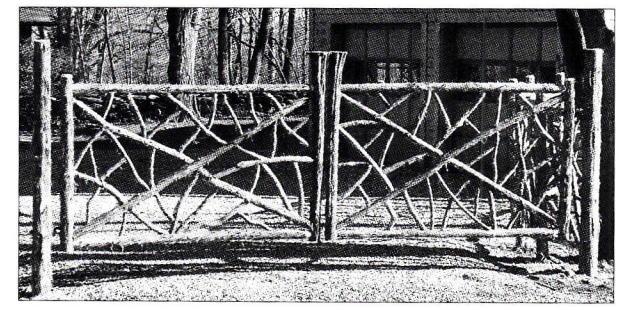
Custom fabricator of hand-forged ornamental architectural ironwork: classical styling; original artwork, colors, textures, dipped & baked finishes; detailing in gold leaf or bronze, repousse & more; ornamental gates, railings, fencing & balustrades in wrought iron/steel. *Write in No. 898*

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906-358-0444; Fax:
www.recast.com
Watersmeet, MI 49969

Replicators of any piece of antique cast iron or metal art; from 30-oz. to 1,000 lbs. *Write in No. 356*

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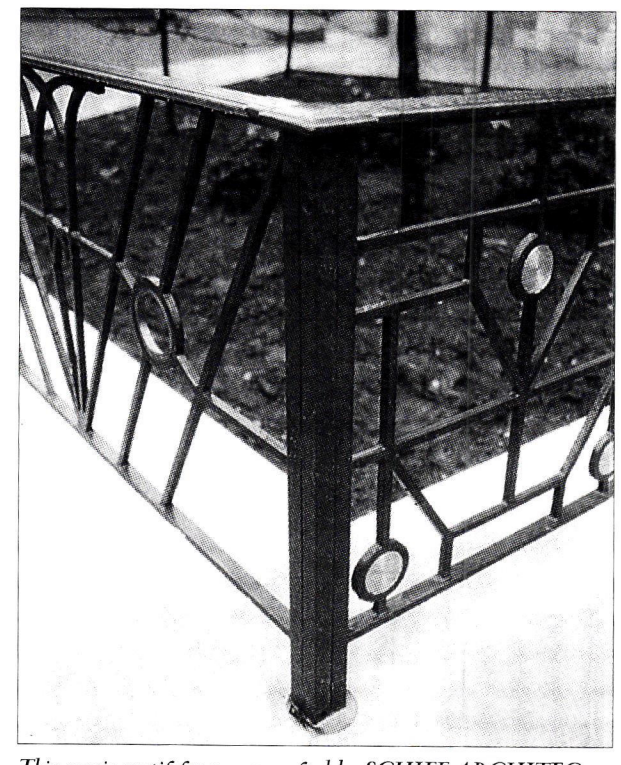


ROMANCING THE WOODS created this custom rustic gate to coordinate with the look of the residence.

Romancing The Woods, Inc.
845-246-1020; Fax: 845-246-1021
www.rtw-inc.com
Woodstock, NY 12498

Manufacturer of rustic fencing & gates, garden & woodland structures, benches, gazebos, pergolas, planters: Eastern red cedar in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.

◆ ◆ ◆



This music-motif fence was crafted by SCHIFF ARCHITECTURAL DETAIL for the University of Indiana's Music Dept. using HDG steel with bronze accents and a bronze cap rail. *Write in No. 7730*

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & nonferrous forge work; machine-shop service; rubber molding & pattern work; historic restoration & refurbishment; custom large-scale bowl fountains; lamps & lamp posts; pipe & ball fencing. *Write in No. 7730*

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Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328

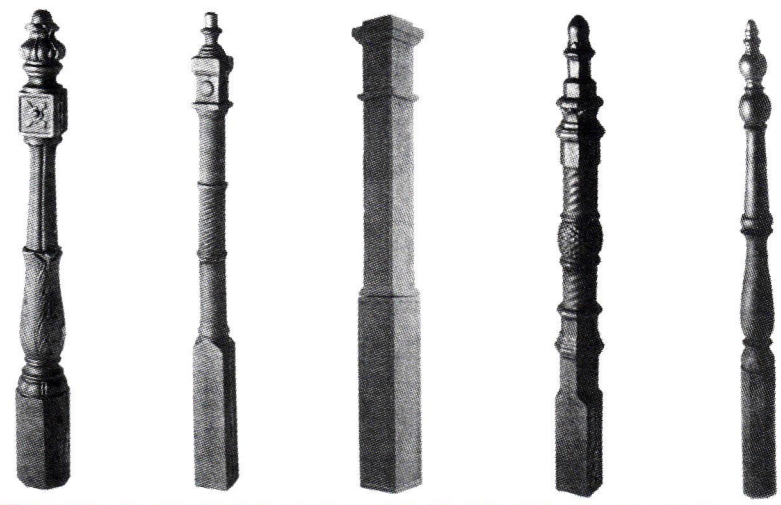
Custom fabricator for 25 years of architectural metalwork: ornamental gates, railings/balustrades, fencing; forged bronze & monel, wrought iron/steel, stainless steel; all work is custom. *Write in No. 1218*



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WRITE IN NO. 262

BUYING GUIDE TO
ARBORS, GAZEBOS & OUTBUILDINGS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ARBORS, GAZEBOS & OUTBUILDINGS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

A&M Victorian Decorations, Inc.
626-575-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

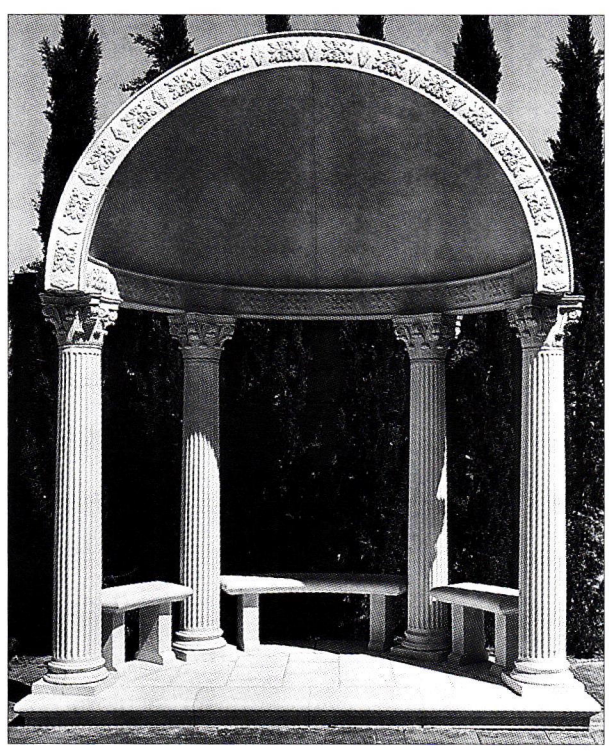
Manufacturer of architectural elements in either gypsum or precast concrete: columns, molding, mantels, balustrades, wall caps, pavers, quoins, stair treads, planters, fountains & gazebos; custom designs & finishes.



Available in many styles, custom gazebos from ARCHADECK offer options such as privacy panels, benches, windows, night lighting, and ceiling fans.

Archadeck
888-OUR-DECK; Fax: 804-353-2364
www.archadeck.com
Richmond, VA 23220

Custom designer & builder of gazebos, pergolas, arbors, trellises & other outdoor structures: decks, screened porches & sunrooms; wood, composites & vinyl.



Available from ARCHITECTURAL FACADES UNLIMITED in two sizes, this elegant pavilion features Corinthian fluted columns, a garden bench, pavers, and custom-edge coping. Write in No. 1470

Architectural Facades Unlimited
408-846-5350; Fax: 408-846-2954
www.architecturalfacades.com
Gilroy, CA 95020

Supplier of precast architectural ornament: interior or exterior; on-site drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels & fountains in cement, plaster, GFRC, GFRG; available in 15 standard colors; gazebos, finials & more. *Write in No. 1470*

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament: hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim; brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*



The Williamsburg model pagoda from DALTON PAVILIONS is suitable for both residential and commercial applications. Write in No. 775

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Designer & manufacturer of Western red cedar gazebos in several styles & sizes. Accessories: screening, benches, tables, deck railings; architectural birdhouses; installation services; product portfolio $2. *Write in No. 775*

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ornamental period gates & fencing, railings/balustrades, benches, arbors, pergolas, finials, sculpture, lighting; electronic operators; wrought iron/steel, stainless steel, forged & fabricated bronze; hand- & hot-forge work; patination; complete design-through-installation service. *Write in No. 2640*

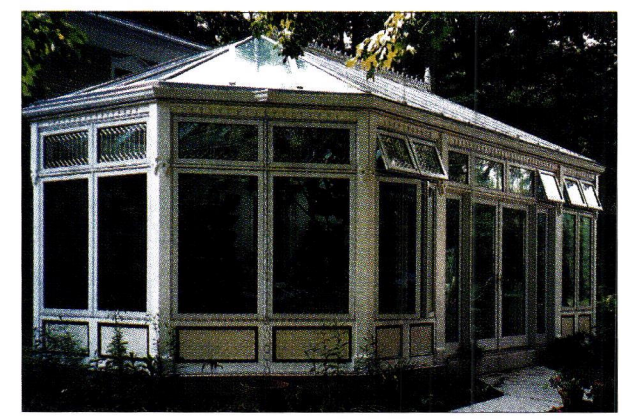
Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork: gazebos, treillage, sculpture, furniture, fountains, weathervanes, finials & more; bronze, aluminum, wrought iron/steel; custom work available. *Write in No. 4390*



Designed to be a focal point in any garden, FLORENTINE CRAFTSMEN's hand-wrought perspective trellis is 47-in. wide x 86-in. tall. Write in No. 4390

Glass House
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259



This conservatory built by GLASS HOUSE incorporates features such as custom cast-aluminum finials and ridge cresting and custom dentil moldings. Write in No. 1870

Designer, manufacturer & installer of conservatories, solariums, glass-roof systems & specialty skylights: diverse choice of materials & finishes; ornamental metalwork & copper-clad options; numerous glazing options; true divided-lite windows & doors, variable trim enhancements & accessories. *Write in No. 1870*

Glass Houses, Ltd.
718-596-9449; Fax: Same as phone
www.glass-houses.com
Brooklyn, NY 11231

Designer & manufacturer of conservatories, orangeries, sunrooms, poolhouses & gazebos: glass & timber designs are hand-crafted in Norfolk, England; installation services. *Write in No. 593*

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

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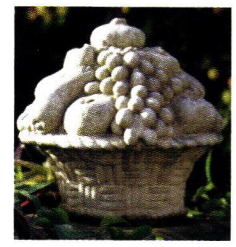
"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."

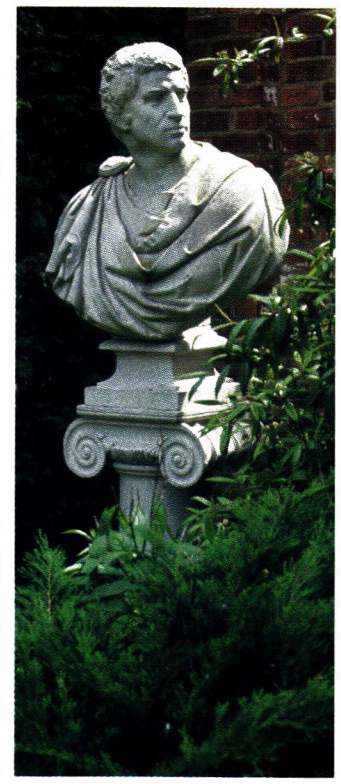
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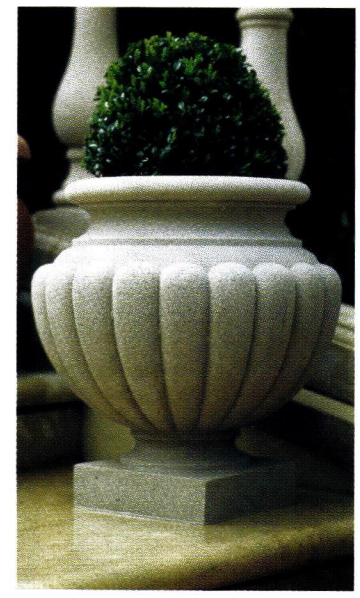
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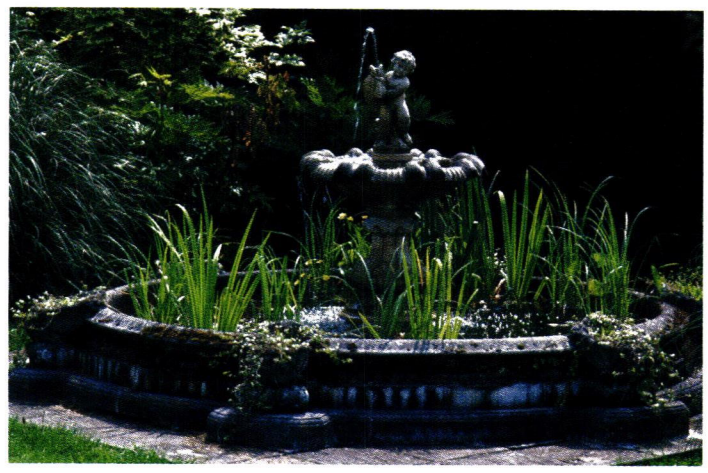
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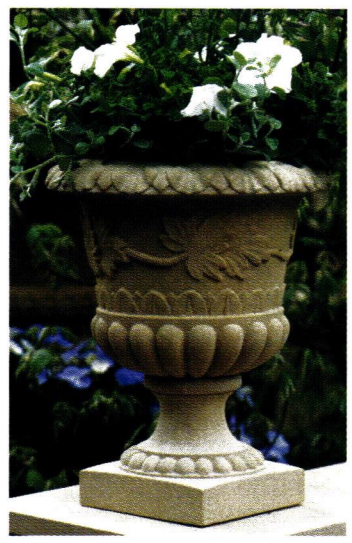


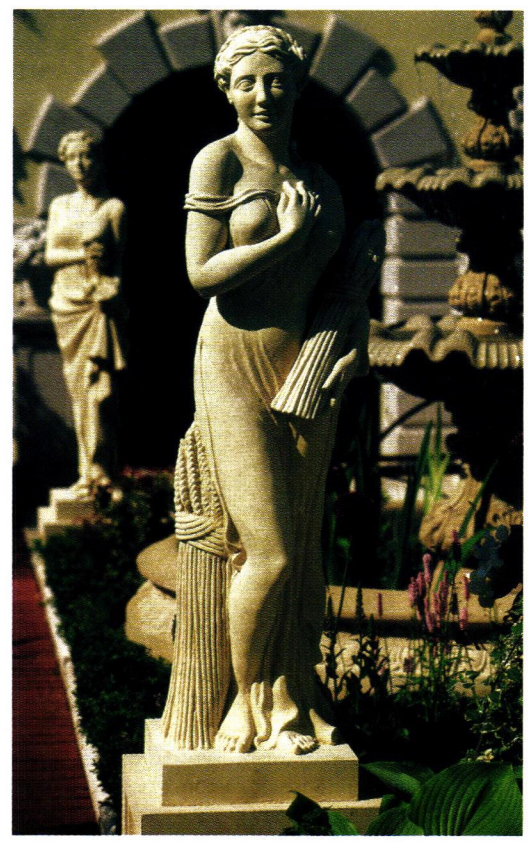


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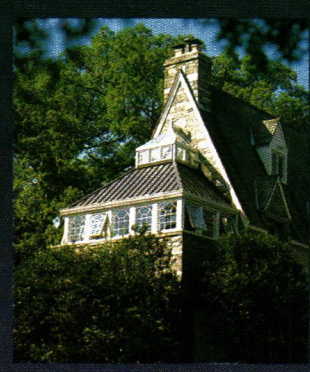


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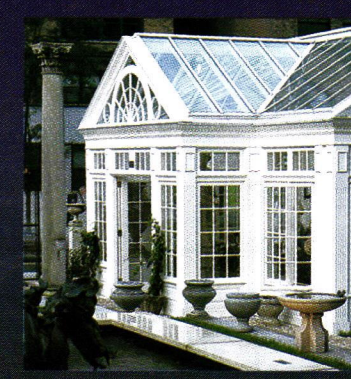
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tals, porticos, cornices, molding/trim, molded panels, cupolas, statuary, pier-caps, copings, landscape ornament & custom components. *Write in No. 4020*



HADDONSTONE's pavilion-style folly creates a dramatic hilltop ruin for the grounds of a private residence. *Write in No. 4020*

◆ ◆ ◆

MGA Cast Stone
207-926-5993; Fax: 207-926-3032
www.mainegardenarbors.com
New Gloucester, ME 04260

Manufacturer of cast-stone arbors, gate posts & garden-related products; arbors & lamp posts segmented for easy installation; marble, granite, antique bronze, brass & copper finishes available; custom work a specialty. *Write in No. 1136*

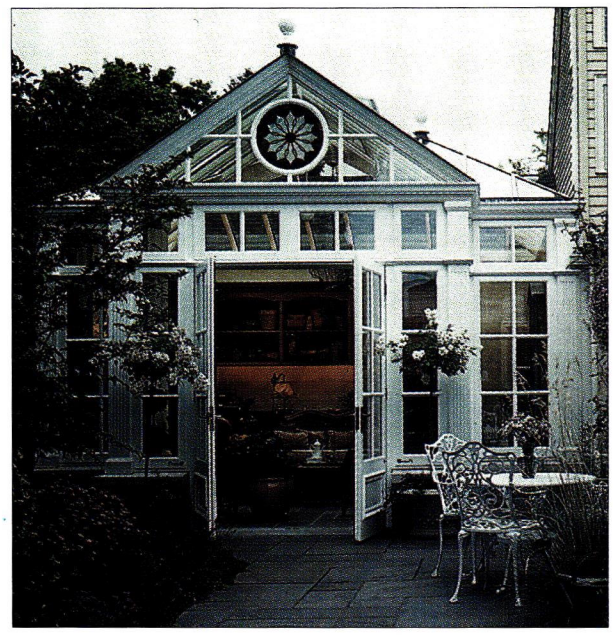
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Oak Leaf Conservatories
800-360-6283; Fax: 404-250-6283
876 Davis Drive
Atlanta, GA 30327

Designer, custom fabricator & installer of conservatories using traditional skills of British designers & craftsmen: premium materials such as mahogany & true divided-lite double glazing; conservatories may be used as room additions or freestanding garden rooms; glass domes & cupolas can be incorporated into designs. *Write in No. 6860*



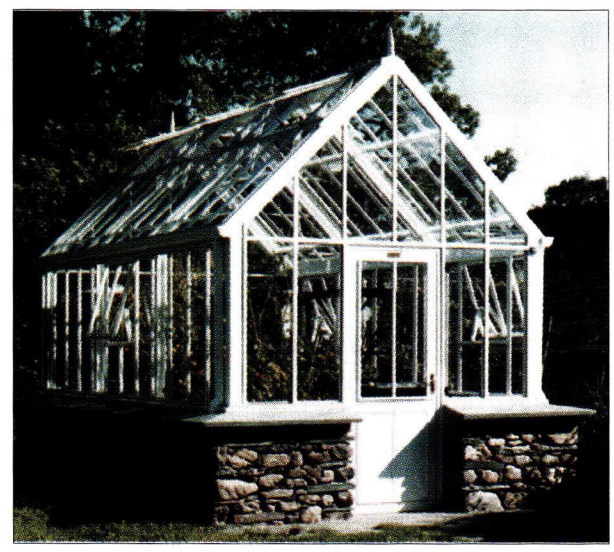
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This conservatory, built by OAK LEAF CONSERVATORIES, extends living space into the garden area. *Write in No. 6860*

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Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036



European-style greenhouses, conservatories, and hobby greenhouses are offered by PRIVATE GARDEN. *Call for more information*

Designer, manufacturer & installer of English Victorian greenhouses & custom glass architecture: hobby greenhouses, garden centers & pool enclosures; consultation & renovation services. *Call for more information.*

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A Palladian-style fixed window over the entryway and multi-lite glass panels add to the charm of this conservatory built by TANGLEWOOD CONSERVATORIES. *Write in No. 8270*

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of hand-crafted traditional wood conservatories, skylights, roof lanterns & other glass architecture: high-end details, custom designs & premium-grade construction using Honduras mahogany; high-performance insulated glass, solid-brass hardware, true divided-lite windows & doors, ornamental castings & discrete ventilation & shading systems. *Write in No. 8270*

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Tropic Top
407-273-0069; Fax: Same as phone
www.thatchart.com
Orlando, FL 32812

Manufacturer of lightweight metal shingles designed to look like natural thatch but without any of the disadvantages.

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VIXEN HILL's gazebo/gardenhouse hybrid model #HB-12B combines the open feeling of a gazebo with some protection from the elements. *Write in No. 7100*

Vixen Hill Gazebos
800-423-2766: Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of modular cedar gazebos, garden houses, tea houses, porch systems, cupolas, finials, window boxes, bat houses & shutters: pre-engineered for easy assembly; all are factory-direct. *Write in No. 7100*

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Wayside Fence Co.
800-847-7789; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

Manufacturer of custom PVC & cedar fencing & gates, railings/balustrades, components, arbors, lattice, pergolas: over 45 styles of PVC fence to match the look of classic wood fence; bent PVC profiles. *Write in No. 4260*

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Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad Street
Navasota, TX 77868

Manufacturer of historically accurate millwork reproductions for interior & exterior applications: doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns; straight & curved/circular wood stairs; rails, balusters/spindles, fencing, newel posts, custom turnings; in any species. *Write in No. 7120*

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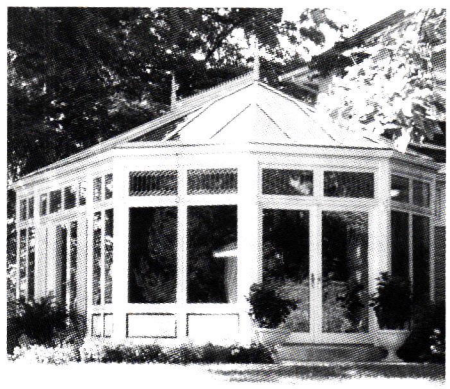
For Further Details Call **1-413-566-0277** www.private-garden.com

Private Garden, Div. of HSS Inc, PO Box 600,
36 Commercial Drive, Hampden, MA 01036.

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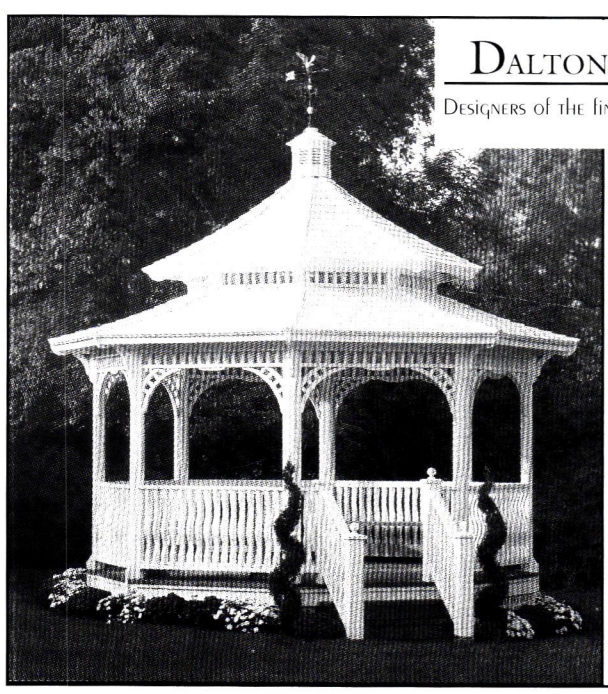
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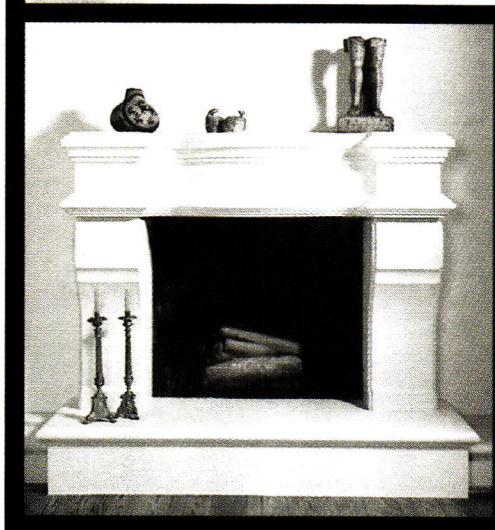


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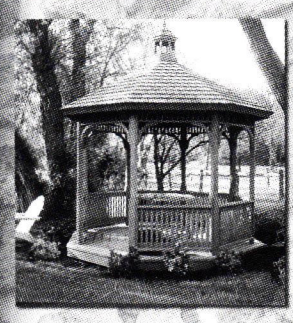
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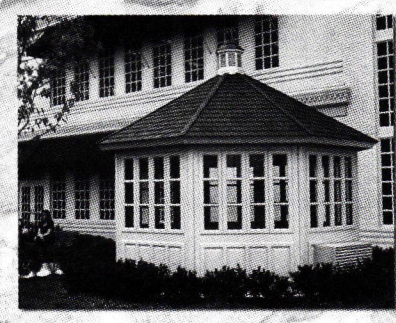
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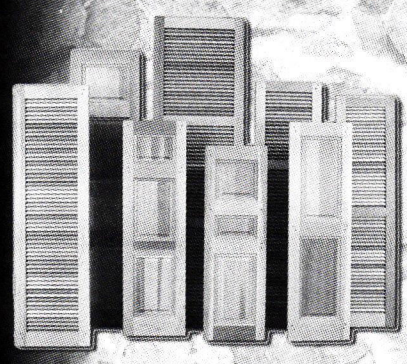
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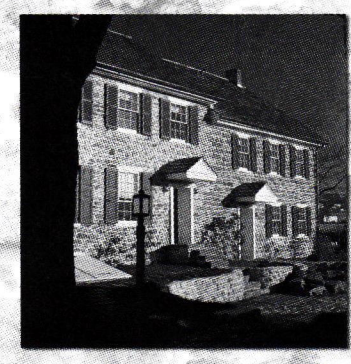
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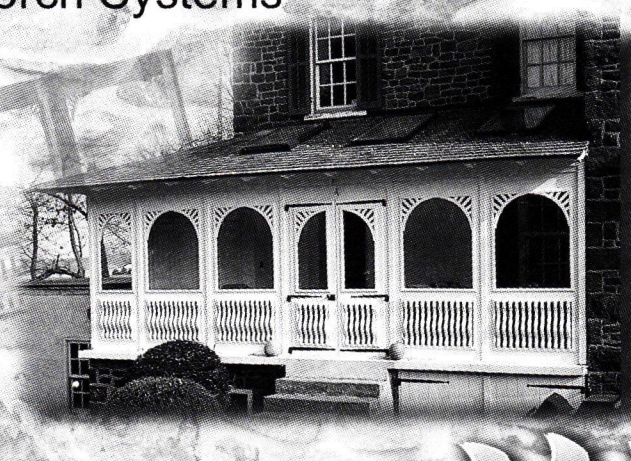


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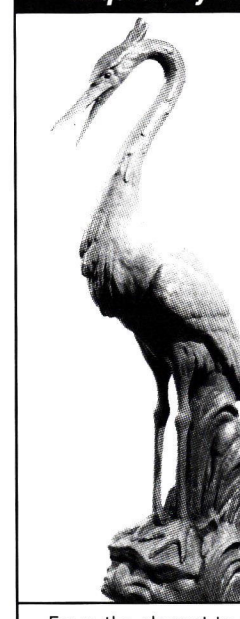
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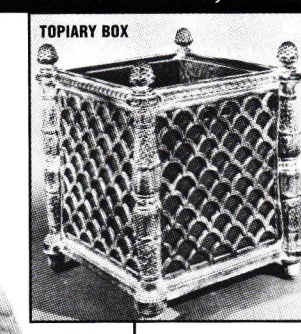
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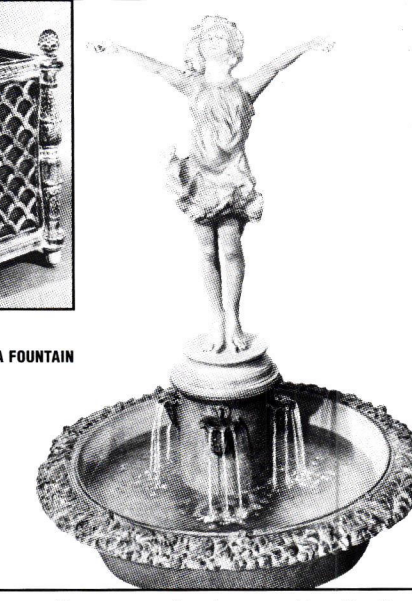
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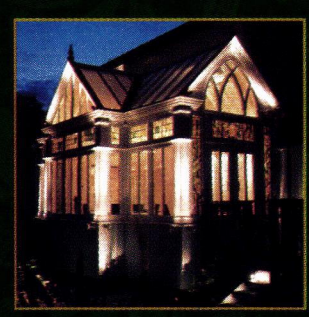
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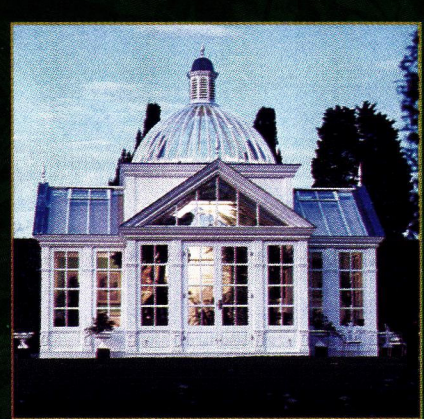
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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."

The Editors

BUYING GUIDE TO
STONE & WOOD CARVING

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of STONE & WOOD CARVINGS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

A-Art/B. Rasmussen, Ltd.
314-962-1842; Fax: 314-962-4816
8828 Pendleton
Saint Louis, MO 63144

Custom designer & fabricator of signs, woodcarvings, metalwork & art: hand-carvings, sculpture, carved doors, paneling & molding, signage, newel posts & pillars, mantels, ceiling pieces; many woods: walnut, butternut, cherry, maple, pine, mahogany, oak, poplar, basswood & teak.



ADRIATIC WOOD offers over 200 hand-carved pieces; this mantel is only one in their extensive collection. Write in No. 8183

Adriatic Wood
718-922-4621; Fax: 718-922-4625
www.adriaticwood.com
Brooklyn, NY 11207

Manufacturer & supplier of standard & custom moldings in fine hardwoods & standard & custom hand- & machine-carved components: corbels, table legs & aprons, medallions, onlays & ornament; cherry, maple, red oak, poplar, mahogany, walnut & many other domestic & exotic species; custom mantels in any species; national distributor of imported & domestic hardwoods; distributor of Focal Point & Duraflex moldings. *Write in No. 8183*



This ornate 3-ft. 6-in. capital carved in limestone demonstrates the abilities of the artists at AGRELL & THORPE. Write in No. 90

Agrell & Thorpe, Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellandthorpe.com
Mill Valley, CA 94941

British master carvers based in the USA with capacity of over 30,000 hours of custom wood sculpture per year: decorative architectural carving; paneling/wainscoting, carved panels, interior doors, moldings & trim; all wood species; 100% custom work; installation services. *Write in No. 90*

Allred & Associates
315-252-2559; Fax: 315-252-0502
www.wood-carver.com
Skaneateles, NY 13152

Supplier of Gemini Universal Carving Duplicators: all duplicators equipped with a 1-3/4-hp router & various carbide-tipped router bits; for 3-D carving, duplicate trim, molding, ornamentation & other architectural details.



This elegant Corinthian capital was carved by the artists at ARCHITECTURAL PANELING. Write in No. 6490

Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

Manufacturer & custom fabricator of traditional French & English hand-carved paneling, mantels & molding; casework & cabinetry, paneling/wainscoting, carved panels, interior doors, moldings & trim, stairs & railings; walnut, mahogany, cherry, oak & poplar; custom work. *Write in No. 6490*

Camcraft 3-D, Inc.
713-550-8544; Fax: 281-980-6405
www.wooddesigner.com
Sugar Land, TX 77479

Custom fabricator/woodworker: computer-controlled design & manufacturing; deep-sculpt moldings, panels, curved & carved casing; machine carvings, architectural ornament, sculpture, capitals, carved doors, signage; all wood species.



This sun relief carving created by CANTERA ESPECIAL could be used to adorn any garden wall.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Mexico: figurative sculpture, fountains, fireplace surrounds, columns, table bases, entryways, balustrades, stairs, pool coping, vanities, pavers, urns, planters; custom work.

Cornerstone
718-855-2673; Fax: 718-855-1558
www.cornerstonesalvage.com
Brooklyn, NY 11231

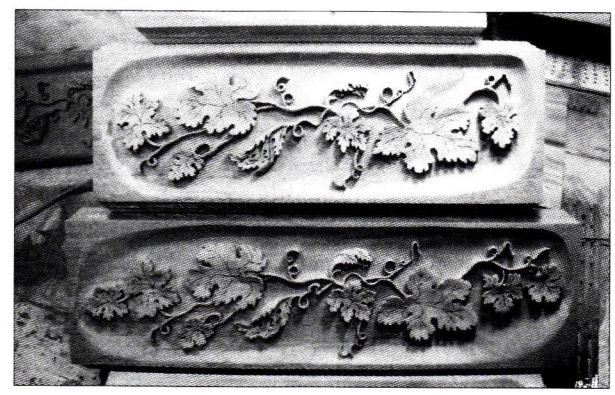
Importer of architectural salvage & antique furniture from Europe: 17th-, 18th- & 19th-century garden elements; cast iron, cast & natural stone, lead, zinc, ceramics & terra cotta; planters & urns, benches, stone & wood troughs. *Write in No. 770*

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament: hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim; brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*

Curtis Swenson Studios
802-253-8943; Fax: 802-253-7815
www.christophercurtis.com
Stowe, VT 05672

Custom fabricator/sculptor of garden ornament, benches, chairs, gates, tables, fountains, mobiles, memorials; hand-lettering on cornerstones, gate posts, estate entry signs, exposed ledges & more; carved natural stone or stainless steel; on-site or studio work. *Write in No. 184*



Relief pieces, such as this oak-leaf design carved by Bruce Alexander of CUSTOM WOODWORKING, are a graceful addition to residential interiors.

Custom Woodcarving
605-996-1039; Fax: Same as phone
www.customwoodcarving.com
Loomis, SD 57301

Custom woodcarver of one-of-a-kind pieces in many styles: hand- & machine-carvings, architectural ornament, sculpture, column capitals, carved doors, paneling, moldings, signage, fireplace mantels, medallions, desk panels, corbels, rosettes; all wood species.



This limestone mantel with careful detailing was custom carved by DIXIE CUT STONE & MARBLE. Write in No. 279

BUYING GUIDE TO
STONE & WOOD CARVING

Dixie Cut Stone & Marble, Inc.
888-450-2858; Fax: 989-777-8791
www.dixiestone.com
Bridgeport, MI 48722

Custom fabricator of natural-stone fireplaces, carvings, door & window surrounds, balustrades, pilasters, columns & capitals: Indiana buff, Texas cream & Mankato gold limestones; Berea & red sandstones; Dolomite limestone; load-bearing & ornamental columns to 28-in. dia. & 10-ft. ht. *Write in No. 279*



This custom-designed Portuguese limestone mantel was hand-carved by Dan Sinclair of DMS STUDIOS. Write in No. 9100

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Supplier of historically accurate hand-carved marble & limestone fireplace mantels & architectural & landscape ornament: statuary & fountains, benches, capitals, balustrades; one-of-a-kind & custom projects. *Write in No. 9100*

Enchanted Forest Imports
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www.enchantedforestimports.com
Land O' Lakes, WI 54540

Supplier of new & antique garden & landscape products: cast-iron garden ware, wrought-iron gates & fences, Victorian street lights & sconces; marble, bronze & stone statuary & accents; Pompeii Collection of stone urns, pillars, statues & accents from France; old-world roofing slate & fiberglass urns; wholesale to the trades only. *Write in No. 789*



This elegant piece is typical of the carved architectural elements created by ENKEBOLL DESIGNS.

Enkeboll Designs
310-532-1400; Fax: 310-532-2042
www.enkeboll.com
Carson, CA 90746

Manufacturer of carved solid-wood architectural elements: moldings, columns, capitals, newels, corbels, onlays, panels; maple, red oak & cherry; catalog $20, refundable with order; stair parts, balusters, spindles & newel posts.



ERIK WYCKOFF ARTWORKS hand-carved this elaborate wood molding. Write in No. 298

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: catalog of door designs $15. *Write in No. 298*

European Woodart Corp.
386-740-7740; Fax: 386-740-7738
www.europeanwoodart.com
DeLand, FL 32724

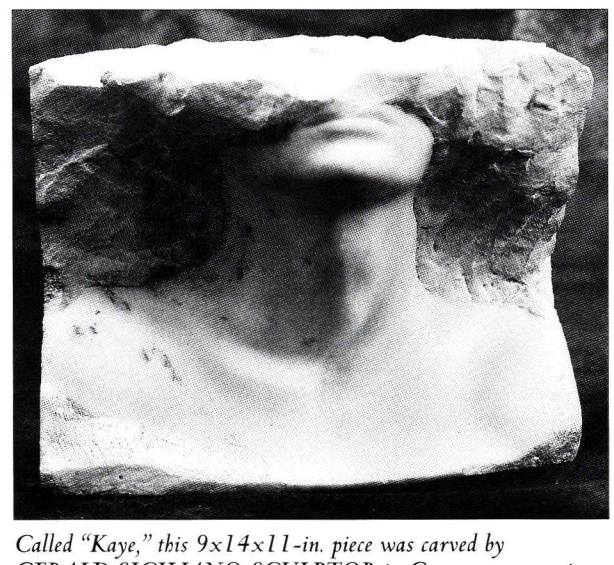
Custom designer & fabricator of kitchen cabinetry, furniture & wood interiors: carvings & custom moldings; basswood, cherry, mahogany & other woods; many stains & finishes.



These fluted wood Roman Doric columns and matching pilasters are the work of FAGAN DESIGN. Write in No. 8210

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.com
West Haven, CT 06516

Manufacturer & custom fabricator of classical-order load-bearing & ornamental wood columns, rope twists, large turnings, octagons & pilasters. Also, plaster/gypsum, FRP & GFRC; to 42-in. dia. & 24-ft. lengths. *Write in No. 8210*



Called "Kaye," this 9x14x11-in. piece was carved by GERALD SICILIANO-SCULPTOR in Carrarra statuario marble. Write in No. 187

Gerald Siciliano/Studio Design Associates
718-636-4561; Fax: Same as phone
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Sculptor for more than 20 years of a full range of products for private & corporate clients: sculpture & carving in a wide range of materials & styles. *Write in No. 187*



This elegant garden bench was carved in limestone by J.P. JACQUET STONECARVER.

Jean Pierre Jacquet Stonecarver
952-925-5543; Fax: 952-929-2301
www.handcarvedstone.com
Minneapolis, MN 55436

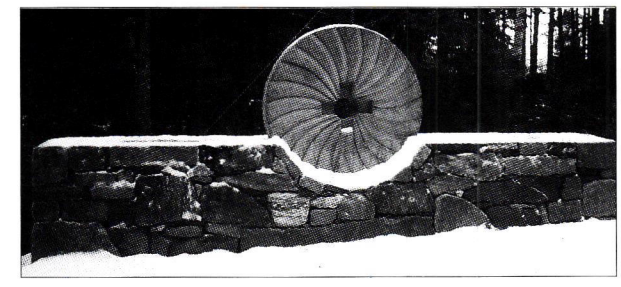
Supplier of hand-carved stonework in French & domestic limestone: figurative sculpture, columns & capitals, carved architectural elements, fountains & more.



This photos shows a detail found in one of LIMESTONE CONCEPT's elegant mantels. Write in No. 5390

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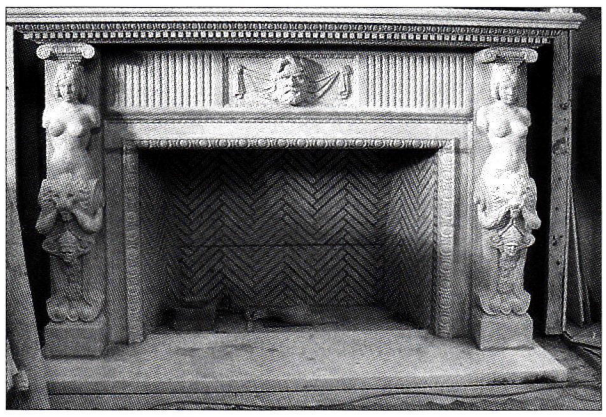
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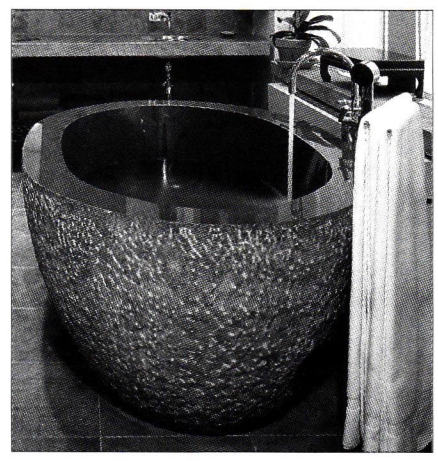
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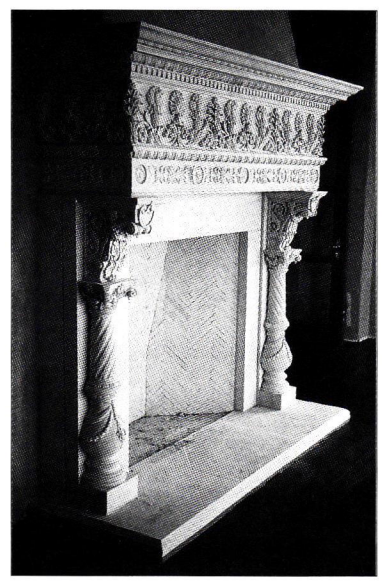


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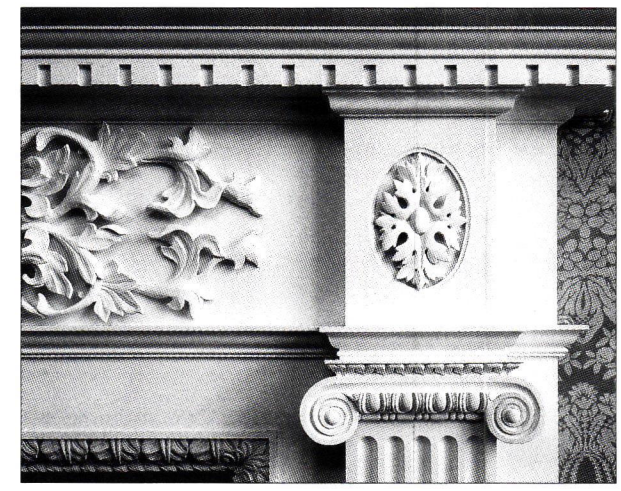
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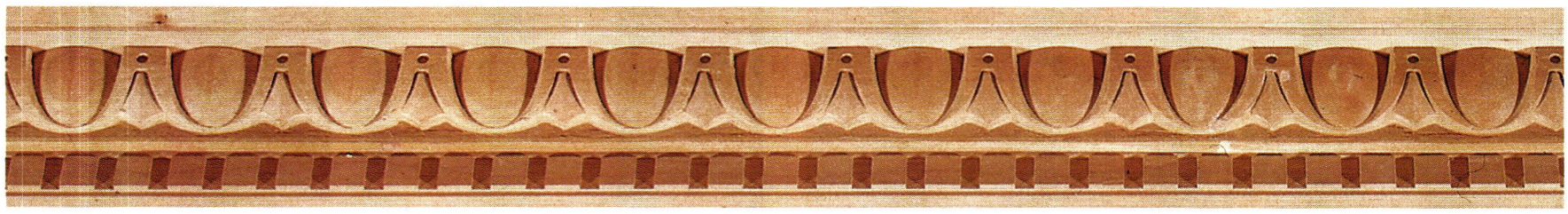
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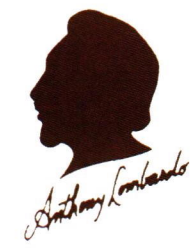
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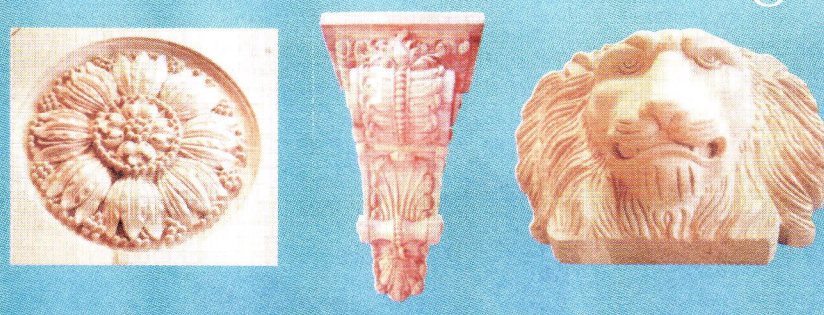
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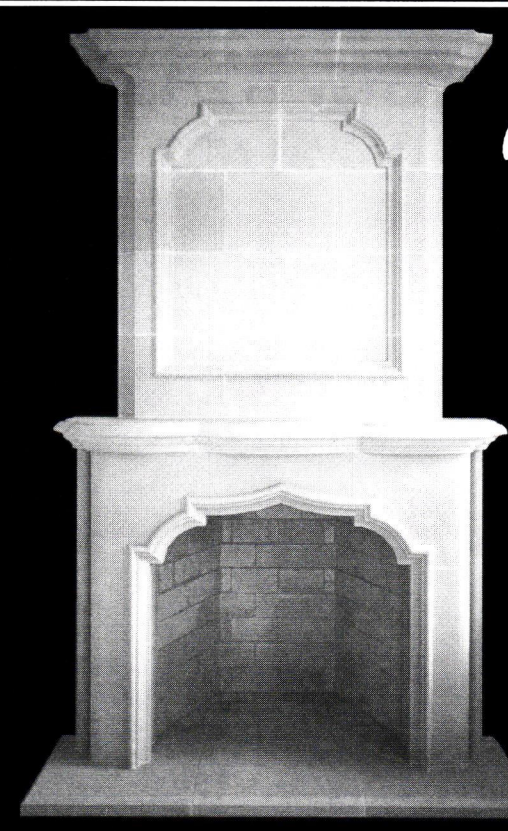
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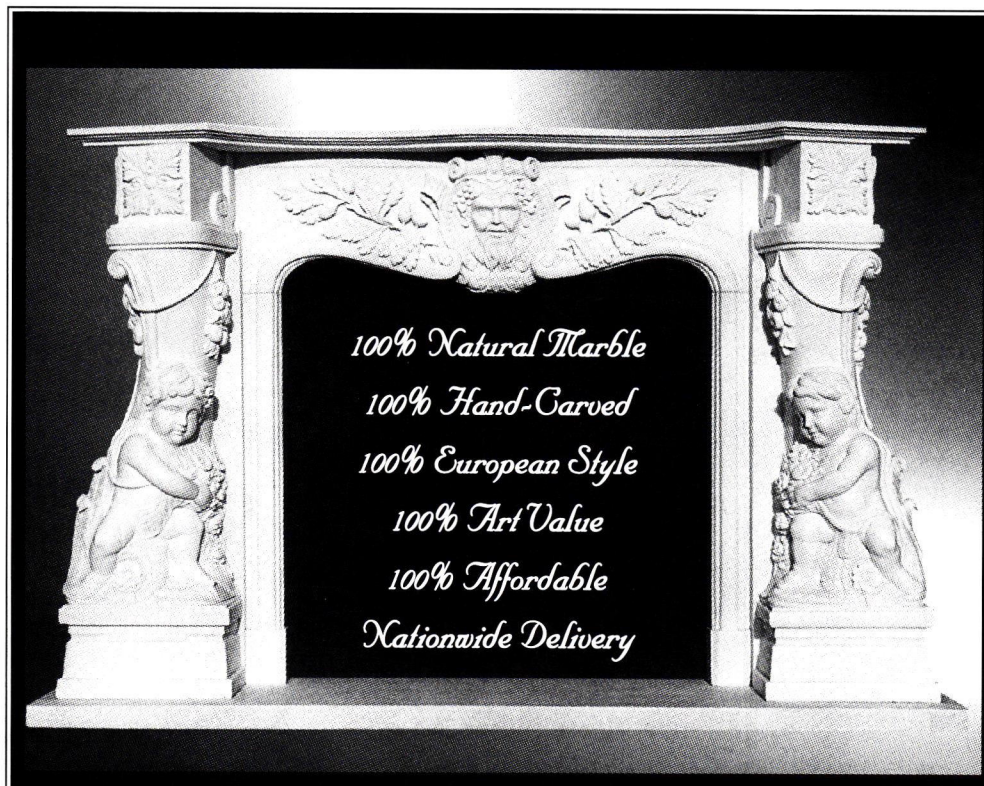
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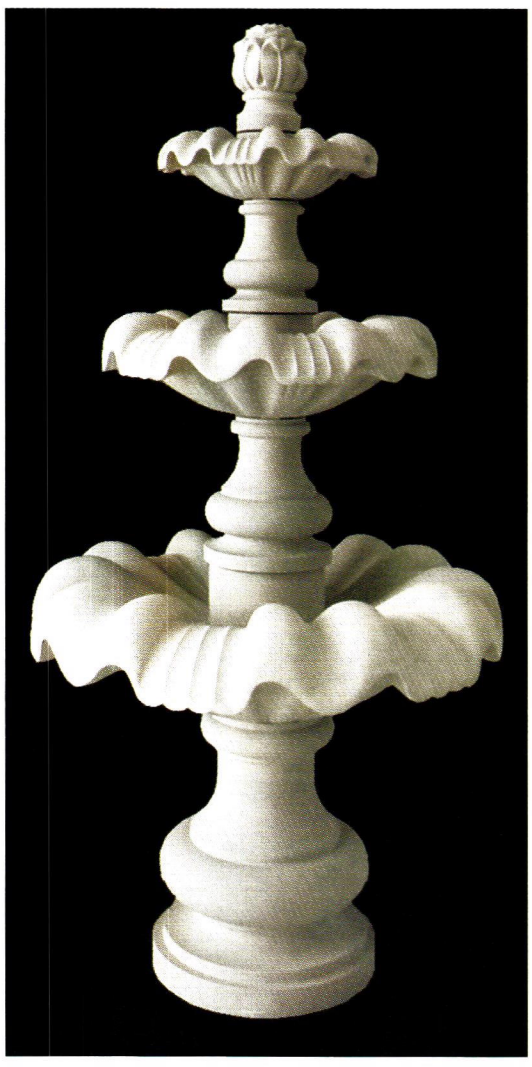
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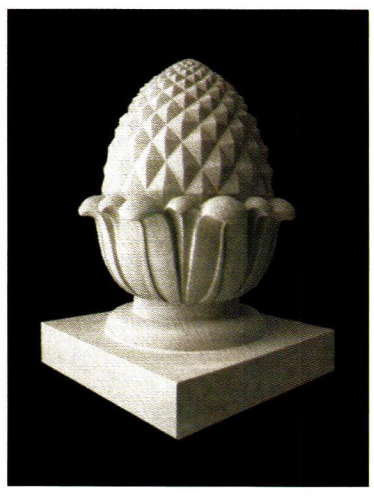
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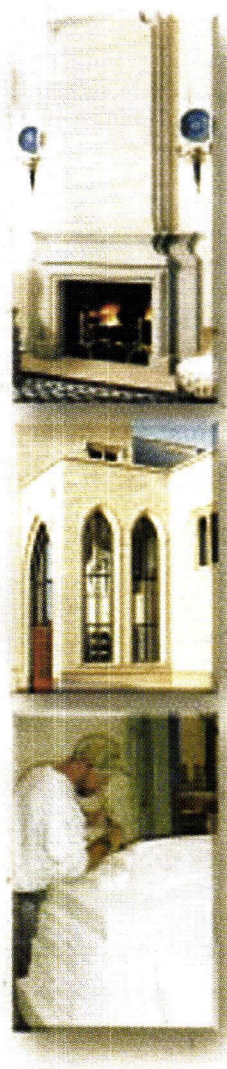
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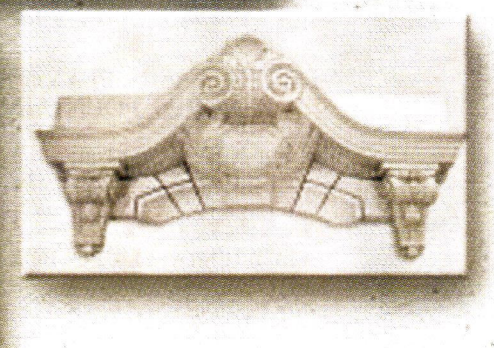


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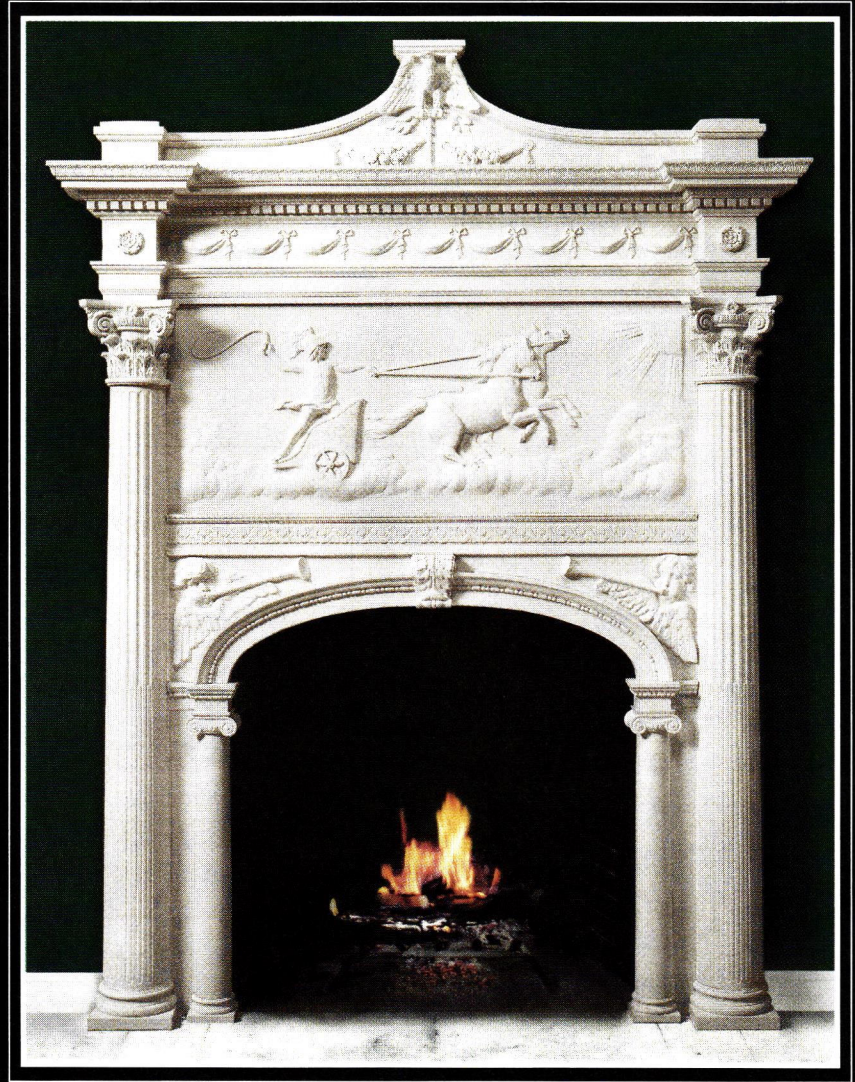
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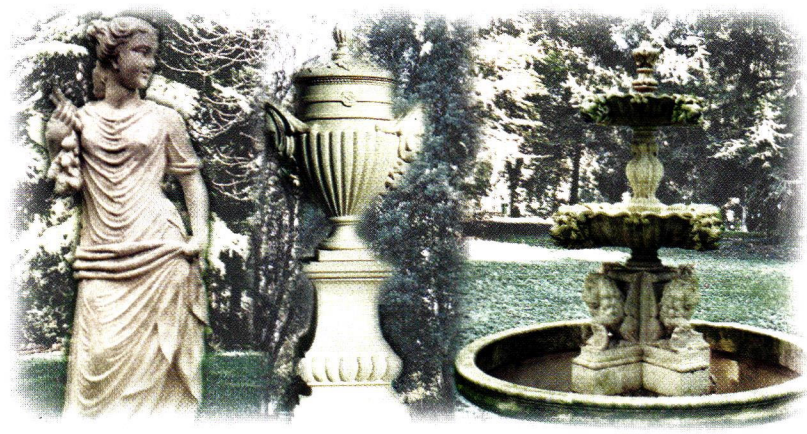


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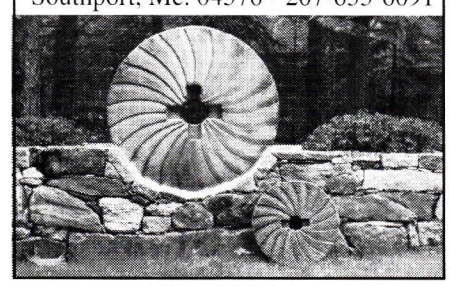
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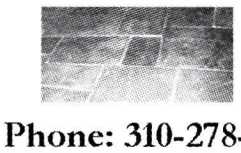


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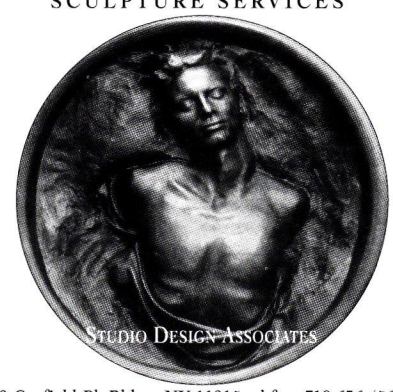




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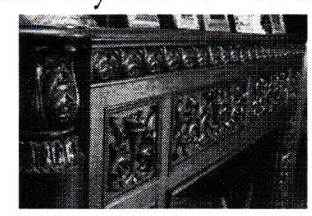
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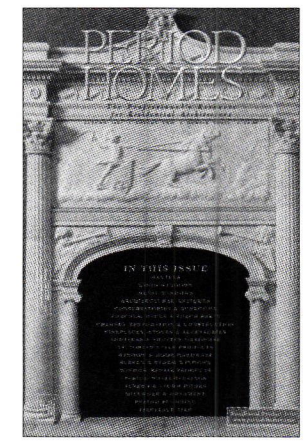


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THE TUDOR STYLE, continued from page 22

castle-like facade was the use of turreted stair towers and oriel bays that contained the turns of a staircase.

Tudor Exteriors

Tudor Revival exteriors were sided with several materials, each of which defined a story. While the trademark half-timbering was reserved for the upper gables and second floor, the first story was masonry (stone or brick). The brick was laid in a variety of patterns besides the standard bond and could be far more ornamental, utilizing herringbone or other various bond patterns that employed contrasting colors of brick. When brick was used as an infill between the beams, in lieu of stucco, it was known as "nogging." As the style evolved through the middle of the century, wood was also used for the ground-floor siding, usually in the form of rough-sawn planking with highly irregular edges, which contributed to the rustic effect of ancient weatherboards. Another treatment was to stucco the home entirely, save for the trim and some gable ornamentation. As the century progressed, Tudor was adapted to other housing styles, such as the Dutch Colonial and the ranch, with varying amounts of success.

The colors of Tudor are fairly standardized. In England, during the Victorian era, the timbers of the original 16th-century buildings were stained black or very dark brown with stark-white stucco. In the first American revivals, the framing was usually a medium-dark brown that emulated wood, but forest green or dark russet were also popular choices. During the Stockbroker era, dark brown became the norm, with very few exceptions. Interestingly enough, one occasionally finds silvery-gray trim in imitation of the unpainted weathered oak framing still found in England on original Tudors that haven't been updated.

Although the English prefer a pure-white stucco, Americans have always chosen off-whites that range from ecru to soft-ochre yellow. So entrenched is the pale-yellow-and-brown combination, that seeing these colors alone on a house instills thoughts of Tudor in the beholder. Stony gray, the natural color of stucco was also chosen, especially in the early 20th-century houses in order to re-create an impression of solid masonry.

To accentuate its "ancient" feel, masonry was adorned with exposed rubble in the middle of a stucco course or with random odd bricks protruding from a chimney or foundation. This use of some exposed stone with stucco was also a favorite around entry doors.

Roofing and Detailing

As the roofs of Tudors were steeply pitched and many gabled, their appearance was an aesthetically important part of the building's facade. The preferred roofing material was slate, in keeping with the English models and the theme of masonry and stucco on the walls. Slate also reinforced the impenetrable, castle-like feel of the structure. A notable exception was the use of steam-bent wooden shakes that were used to emulate thatched roofs, few of which survived replacement with asphalt.

Unlike late-19th century houses, Tudors of this period had an abundance of exterior metalwork. Fittings were frequently iron, as opposed to the earlier brass or bronze and front doors were hung with exposed, studded strap hinges and held fast by prominent handles and escutcheons. Wrought iron supplanted the frillier cast iron of earlier decades. Copper was also found in areas where rainwater was to be transported away from the house. Highly ornamented receivers, downspouts, and gutters were prominently placed throughout the facade, whereas in the 19th century, water-removal systems blended into the facade so as to not attract attention.

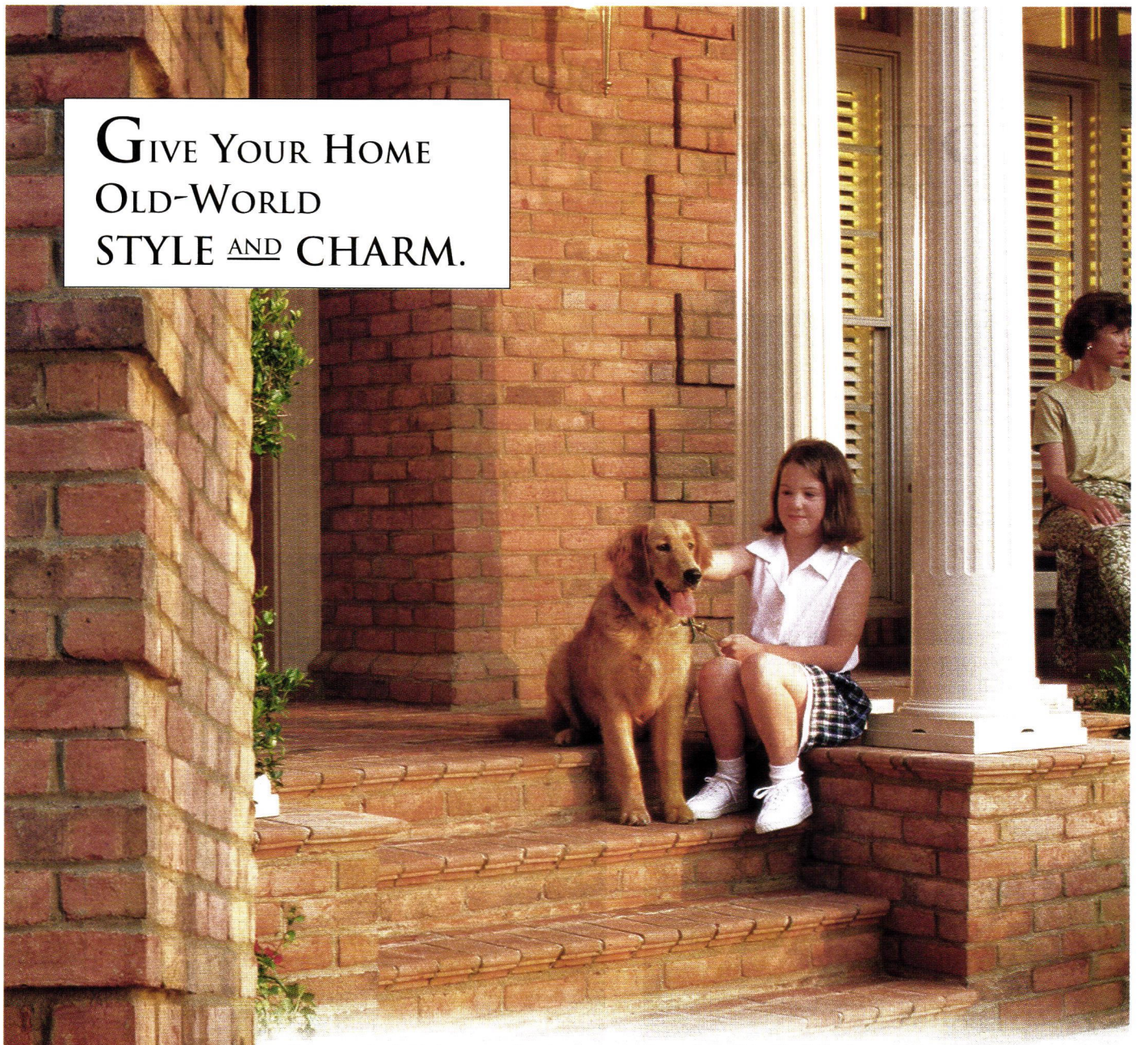
The fenestration of Stockbroker Tudors continued their insular impression; windows were small, and usually deeply set. They often had a thick, rough-hewn wooden lintel instead of arched brick or stone. The impression was that the occupants could look out without being seen. Electric lighting had also been greatly improved and was the reliable interior lighting of choice, negating the need for a large amount of natural light. While many houses were still built with wood windows, steel casement windows were at least as popular. Wood or metal, sash was often glazed with a diamond pattern that contributed to the historic feel. The exception was the attached conservatory or sun-room — often heated though still chilly in winter — which displayed a large amount of glass.

Tudor Interiors

Architecturally, Tudor interiors of this period had much in common with Mediterranean and late-Arts & Crafts finishes. On the ground floor, darkly stained woodwork was the rule, with paneling in the formal areas (e.g., dining rooms and libraries). Upstairs, woodwork was painted, not only as a matter of economy, but to lighten the rooms. Wall finishes could be stucco, or finished smooth for wallpaper. Mantles were large, sometimes hooded, and medieval in feel. Gothic touches abounded, often in door frames, mantles, and the corbelling for beam-work in the ceiling.

The Tudor influence continued on through the 1970s in American architecture. If you look carefully, you'll see the long, sloping, front-facing gable with a smaller vestibule gable applied to the facade of many a ranch house. Wide tongue-and-groove or board-and-batten applied vertically above the horizontal siding suggests vestigial half timbering, and rough planking is the preferred siding material. Diamond-paned muntins grace many a bay window, and exposed multi-toned brick or stone chimneys still stand proudly out front. Tudor has stayed with us, for no matter how small a tract house it is, a man's home is still his castle.

Today, in certain parts of the country, you'll see Tudor touches on McMansions, although it seems that there is even less regard for historical authenticity. The half-timbering looks like matchsticks on these hulking dwellings, and its placement is even more nonsensical. But then again, we still use Tudor elements on drug-stores, hotels, and steakhouses, all in an attempt to create a semblance of history where indeed there was none.



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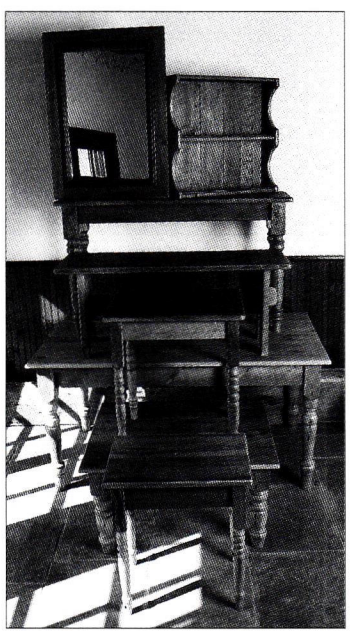
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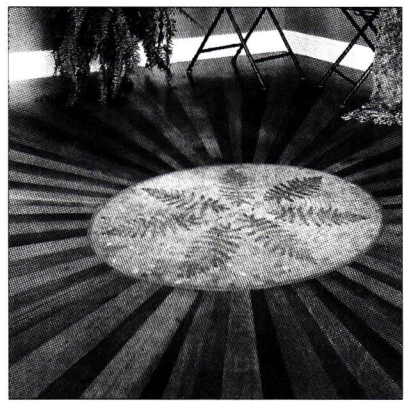
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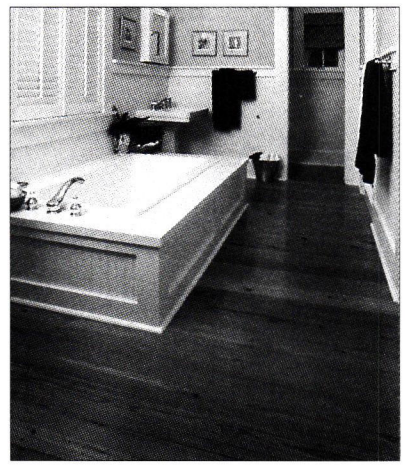
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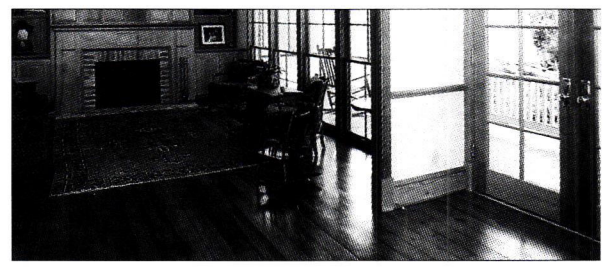
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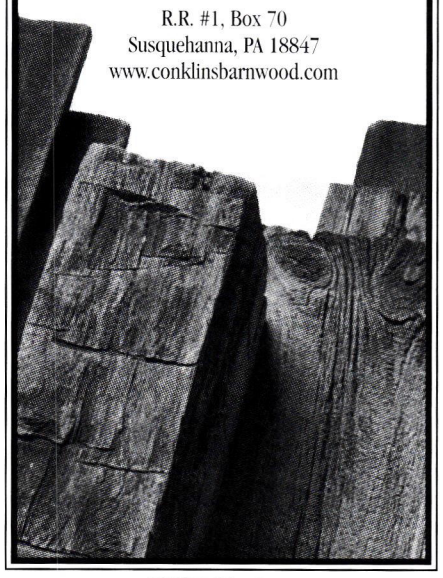
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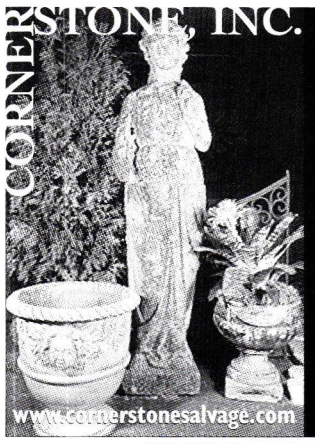
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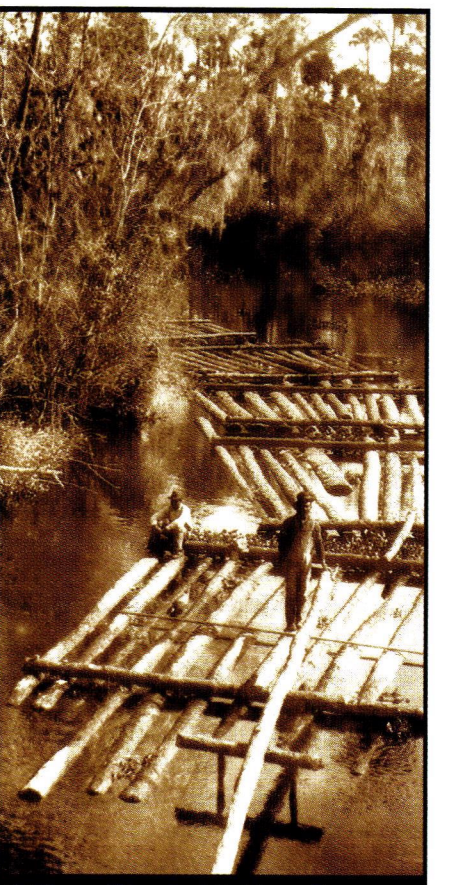
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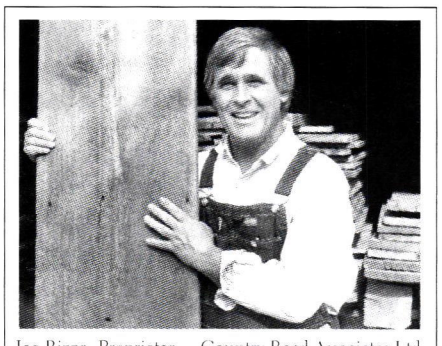
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WRITE IN NO. 112

Raising a Barn From the Dead

A client gives his perspective on an extensive barn-restoration project.

by Andrew Williams

For hundreds of years American settlers built impressive timber-frame barns that not only housed farm animals and winter feed but also were the focal point of daily life. The antique timber-frame barns that remain today are precious, but their use is changing because farmers no longer store hay in the traditional way, and the number of small farms has greatly diminished. Currently, there is an especially healthy market for obtaining antique barns for relocation and repair. This can be a great investment as the supply of old barns diminishes and these tangible connections to the past become even more coveted.

The project my wife and I undertook at our home in Grafton, Mass., involved the restoration of a c.1800 English side-hill barn. An experienced barn-restoration expert led the project, and I was actively involved as the client. During the process, I learned about restoring a barn, the benefits of working with a specialist, and many other issues that would be valuable to others involved in this type of work.

The Restoration Process

The thought of restoring our barn was daunting. Shortly before my wife and I purchased the property, a large section had either collapsed or was torn down. When we eventually moved in, it was obvious the remaining section of the barn needed immediate attention or it was going to fall down, as well.

The barn's condition was precarious: The basement posts were leaning in the same direction — away from the stone foundation built into the hill. But, amidst the dangerous floorboards, shoddy repairs, rotted posts, and piles of manure, were the remnants of extraordinary craftsmanship from long ago in the form of hand-hewn oak timbers, precision joinery, and traditional design.

It was obvious the repairs had to be done right. Initially, I researched aspects of barn restoration and builders in the area. My search included antique home magazines, the Internet, and word-of-mouth. Of the three builders I considered, all had different approaches to estimates, and each had significant differences in their assessments. One tried to charge $1,000 for an elaborate report with a full-day on-site analysis, another did about a half day on-site and gave a detailed proposal costing three hundred dollars, and the last examined the barn thoroughly and then discussed ballpark figures for the various phases of the project. He also had a convincing scrapbook of job photos and newspaper articles.

I went with the last, Tim Murphy and Colonial Barn Restoration, because he seemed especially trustworthy and flexible. He explained the difficulty of putting an exact price on the project because so much gets revealed once the main parts of the barn are fully exposed. We therefore broke the project into stages with general estimates for each and an understanding that we would further address complex issues as they arose.

We agreed to focus on the initial phase: "Save the barn." Tim dove right in and led an aggressive push to get the substructure sound again. It started with a massive cleaning. The stalls were a mess, failed repairs were everywhere, and several sections needed demolition.

Once we got the debris out and cleaned the basement, we began removing floorboards and siding to loosen the frame back into position. We redressed most of the lean by attaching several come-alongs diagonally in the basement. After a week of cranking the winches and jacking diagonally into posts, most of the lean was removed and the major substructure issues were ready to be addressed.

The hand-hewn oak girders and floor joists were repaired or replaced as necessary. We cleaned the original barn siding for the first layer of flooring to create a beautiful contrast from below with the old barn board and new floor joists. After Tim and I did the substructural repairs, more workers were brought in for the remaining flooring, structural work, window framing, doors, and siding. We also worked on the main house, redoing the ceiling and roof on the farmers' porch, as well as about 70% of the sills.



The third-story loft was originally used to help maneuver a crane and unload haystacks. The beam in front has mortises from the non-original second-story loft and was the only timber to have been through a mill. This helped with dating the barn because there was a distinct period when only short 8x8's could be cut by water-powered sawmills.





The new ceiling and roof on the farmers' porch created a beautiful transition to the barn. The whitewash dulled the changeover, and copper onion lights were added. All cables to the barn were hidden in the ceiling. New posts were added, and they straightened out the sagging roof.

Engaging the Client

The most rewarding aspect of the project for me was to be involved. All clients appreciate being part of the process on at least some level. I was able to quickly learn basic chiseling, which allowed me to work closely with Tim on most aspects of the project. Tim and his crew often have customers that cannot be on-site. He keeps these clients involved with regular e-mail updates and picture attachments of the specific things they are working on. This type of interaction is hugely appreciated and provides great value for most people.

It was crucial to have a barn specialist lead the project. This resulted in noticeable efficiencies throughout the process, and the experience was reassuring at difficult times. Moreover, Tim also had explanations for why something was most likely done originally. This knowledge was invaluable in making decisions, and it seemed like we were restoring the barn as the original craftsman would have intended. For example:

- The whitewash in the chicken coop was originally used to help increase light and thwart bacteria. After brushing the remaining whitewash on the loft ceiling and joists, this left a beautiful look that will continue to relate the history of the barn well into the future.
- Several windows appeared to have been added to the original barn, which would have been consistent with a trend at the turn of the century to let more light in and increase ventilation. While we wanted the same thing, our motivation was more for comfort rather than eliminating bacteria.
- English side-hill barns were built into hill banks so that homesteaders could drive wagons into both levels while using the lower level for frost-free manure storage. Because it is no longer a working barn, we designed the main floor as an open area while the bottom essentially became a garage. While we did not retain much of the essence of the original design, it nonetheless seems important to understand why it was built this

way in the first place.

• The second- and third-story lofts were originally used to move and store haystacks. These remain intact and provide an ideal area for game tables, exercise machines, or play areas for children.

• The original hay hook is an amazing artifact and epitomizes the grandeur of an old barn. The fork is connected to a pulley running along an iron track beneath the ridge of the barn and could lift large loads of loose hay by horsepower. After tinkering with it, Tim got the crane fully functional again and it has become one the most talked-about aspects of the barn.

• There was evidence that the original design had pocket doors, but track doors that hung on the outside of the barn were added later. We therefore built new doors to fit into the old slots, and thus restored this original aspect of the barn.



This post had rotted at the bottom and needed repair. The weight is supported with a jack as Tim Murphy, of Colonial Barn Restoration, chisels the old oak timber to fit a replacement piece that will be pegged securely in place. These elaborate scarf joints require skill, but effectively repair main structural pieces without complete replacement.



An exposed post was carrying a lot of weight and had rotted away. The barn had become a parallelogram with the substructure pushing out and the roof falling back. The main girts in the floor had pulled out from the sills, as a result, and were sagging in the basement.



The foundation of the barn was built into the hillside. The original pocket doors were restored and new transom windows added. All of the other windows were recycled, and most had antique glass giving a gorgeous irregular reflection.

Learning about these attributes inherent in the design made the process fun and educational. More important, restoring with this type of appreciation seemed essential in assuring that the new repairs blended beautifully with the original work.

Throughout the process, I found that the more information provided the better. This included general information on barns, as well as aspects specific to the choices we made. For example, we considered what type of siding to use and looked at Tim's photos of cedar shingle, board-and-batten, and shiplap before finalizing our decision. Having visual examples for other choices, such as windows, doors, stalls, lighting, and cupolas, helps ensure clients have the best information possible for making these types of decisions. A well-done website is another great way to deliver this.

Lessons Learned

There are a few general things that should be considered to help ensure the best chance of success.

Segment the Project. Clients appreciate getting detailed reports with specific information on progress and finances. Clear estimates should be made on cost and length of time for each stage. This assures things are on track for each phase of the project and allows re-evaluation along the way. Surprises to the client are mitigated, and financial issues get nipped in the bud.

The Builder Knows Best. With his experience, Tim had the vision to understand how something would look before we did anything, whereas I was essentially guessing. Tim's choices made a huge difference to the final result. For example, he suggested adding windows for extra light and ventilation and removing a non-original hayloft to open the barn more. He never wavered in his conviction that these changes would enhance the barn, and we were fortunate to have this advice.

Invest in Barns. The cost of a replacement barn of similar dimensions using new wood would be at least $100,000, and we spent a little less than a quarter of that. To re-build a comparable antique barn would cost significantly more. Without restoration, however, the barn essentially had no value because the cost of removal equaled the value of the old lumber. Bear in mind, however, that Tim mentioned this was one of the more attractive investment opportunities he had encountered. Nonetheless, it gives a great example of how much more a property is worth if it has a barn.

Start with a Barn Specialist. The best way to start this type of project is by talking with a barn expert. They understand all facets of the job and can save money — especially if they are involved early. A barn specialist can often fill the role of architect and engineer, which was certainly the case for our project. Most of these builders will serve as consultants or general contractors, as well.

Finding the Right Match. Matching great builders with attractive projects requires a professional marketing approach. Barn restoration is such a niche industry that finding the best crew for a particular job can be very hard. For example, if I had to find all the barn experts in New England, I wouldn't know where to start. It's not like finding a general contractor or even a construction specialist. There simply are not many of them around, and most are not aggressive with marketing. An impressive website, an integrated marketing strategy, and an effective advertising budget can go a long way to help builders secure attractive deals and higher rates. Colonial Barn Restoration just launched a new website that exudes the same "feel" they instill in their work. (See also the Buying Guide on pp. 54-56 of this issue.) It's professional, easy to use, and visually stimulating. In addition, all of their marketing materials contain a consistent theme and the company is focused on nurturing long-term relationships with their customers. Doing so successfully turns these same clients into a great "word-of-mouth" sales force that may return for additional work in the future.

Trust and Experience Takes Care of Price. While everyone is concerned with price on some level, I found it was more important to focus on trust and experience. A shyster can easily make a low bid and then back-door expenses or do shoddy work, which will cost more in the long run. When you are with someone professional whom you can trust, however, there is a much higher degree of confidence that your best interest is always paramount.

Speak with Multiple Experts. I suspect that few people actually speak with multiple specialists for this type of project because they are hard to find and even harder to tie down for an estimate. There can be a significant difference, however, between what two qualified builders will charge to restore a particular structure.

Plan Ahead. Once the right builder is found, it is essential to schedule the project well in advance because most have a long waiting list. It's not uncommon for barn builders to be scheduling projects well beyond a year in advance.

A New Beginning

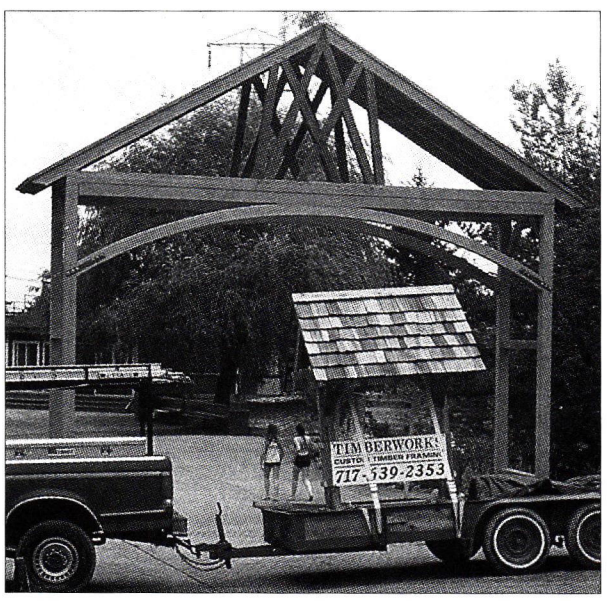
A new future began with this restoration. We hope to eventually make the barn as valuable to our lifestyle as it must have been for the original homesteaders that settled here in 1797. Instead of animals and feed storage, the barn now provides an ideal place for a workshop, an office, entertainment, relaxation, and exercise.

I think it's almost inevitable that someone will eventually winterize the barn and make it livable. Whatever the future may bring, it is incredibly rewarding to have had the privilege to restore an antique barn. In most respects the barn is now as solid as it was two hundred years ago, and hopefully it will last another two hundred years.

BUYING GUIDE TO
NEW & ANTIQUE BARNS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of NEW & ANTIQUE BARNS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



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570-639-2353; Fax: 570-639-0931
www.archtimb.com
Dallas, PA 18612

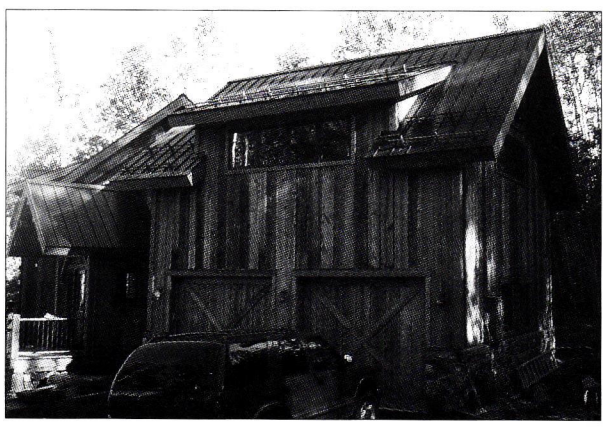
Designer, consultant, fabricator & installer of custom timber-frame structures & related products: new timber-framed barns, fabricated trusses.

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Barn People, The
802-674-5898; Fax: 802-674-6310
www.thebarnpeople.com
Windsor, VT 05089

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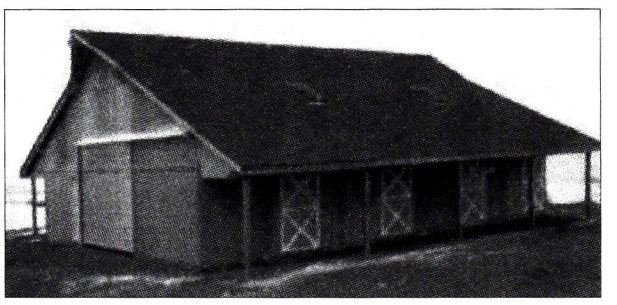


BARN SHADOW ENTERPRISES created this home using wood reclaimed from antique barns.

Barn Shadow Enterprises
877-380-8446; Fax: 716-593-5075
www.barnshadow.com
Wellsville, NY 14895

Manufacturer of custom-milled aged flooring: milled to spec; kiln-dried plank flooring crafted from barn siding & timbers; wholesale manufacturer; wide-board, random-width & plank flooring in antique chestnut, oak, pine, wormy beech & hemlock.

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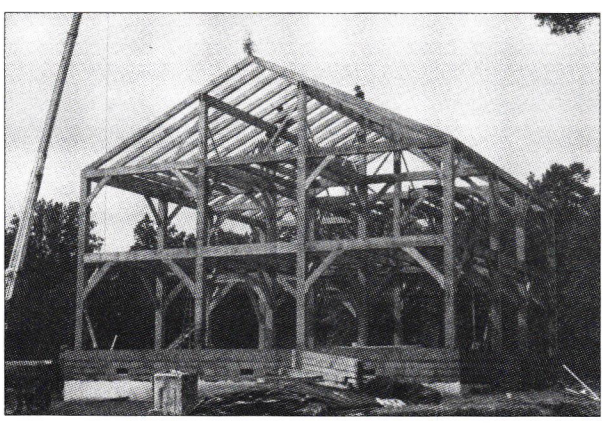


This Western barn is one of the models offered by BARNS BY COUNTRY WOODSHED.

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www.barnsbycountrywoodshed.com
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www.timberframesales.com
Franklin, NC 28734

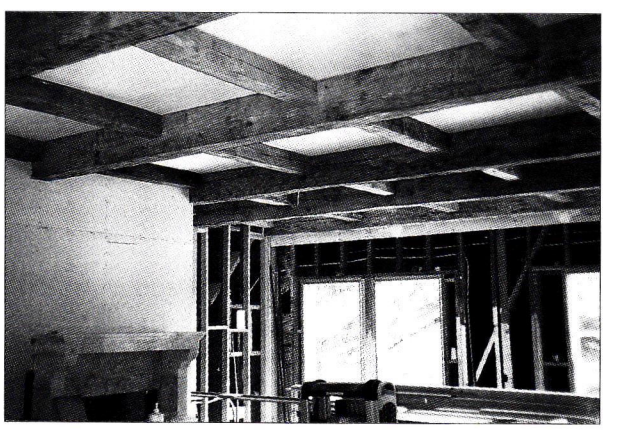
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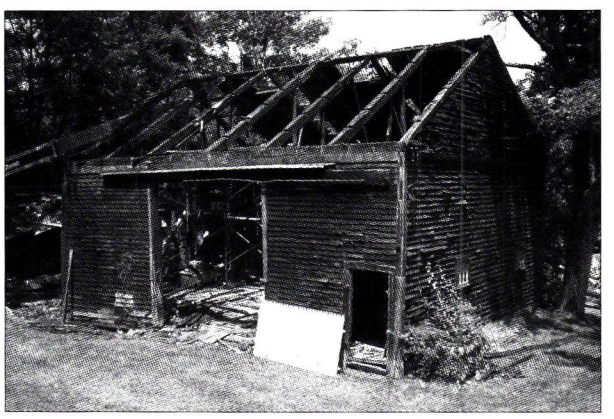


The hewn beams for this Hollywood entertainer's home were provided by CENTRE MILLS ANTIQUE FLOORS. Write in No. 1740

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www.centremillsantiquefloors.com
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While dismantling and rebuilding this c.1800 Side Hill English barn, the crew of COLONIAL BARN RESTORATION will salvage as much as possible, clean up the timbers, make repairs, and replace rotten areas. Write in No. 346

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978-779-9865; Fax: Same as phone
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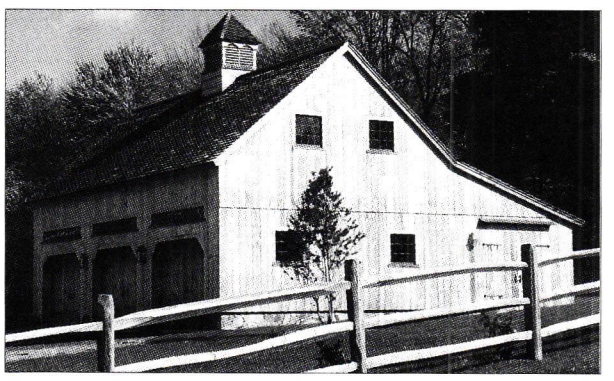
Full-service barn- & steeple-building & restoration firm: consultations, sill & structural member replacement; historic roofing; new custom cupolas & cupola rebuilds; restoration & rebuilds to steeples, domes & turrets; any exterior restoration from paint jobs to complete rebuilds. *Write in No. 346*

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860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

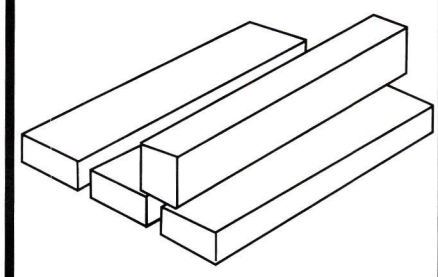
Manufacturer of fine New England-style post-&-beam carriage houses, garden sheds & country barns: buildings are pre-cut & pre-engineered for assembly by either the firm or a professional carpenter; new post-&-beam barns; new horse barns; cupolas, hand-forged hardware, windows & doors. *Write in No. 246*

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www.countryroadassociates.com
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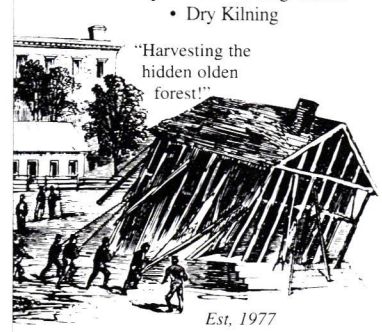
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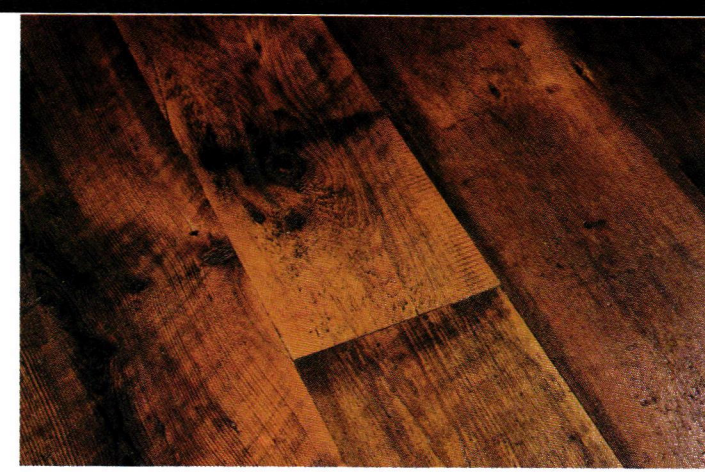
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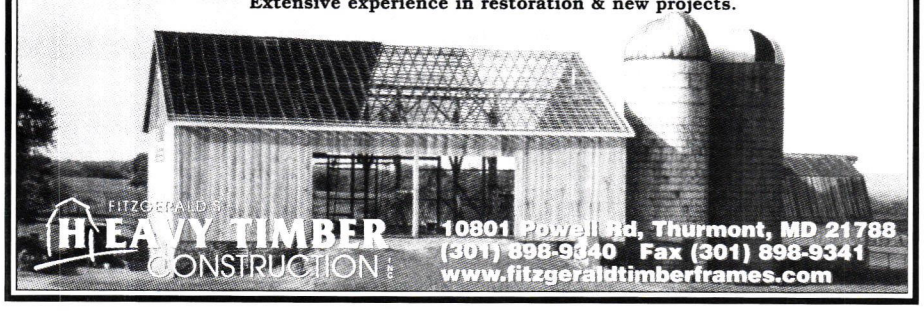
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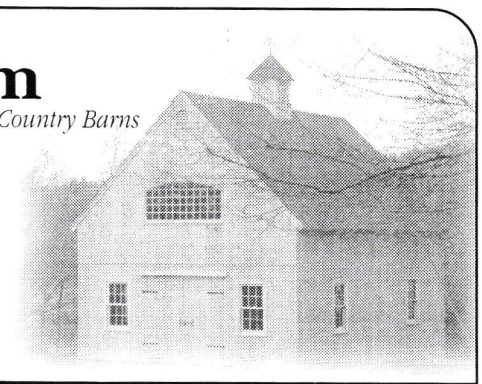


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WRITE IN NO. 346

BOOK REVIEW

Houses for Horses

Horse Housing, How to Plan, Build, and Remodel Barns and Sheds, by Richard Klimesh and Cherry Hill Trafalgar Square Publishing, Box 257, Howe Hill Road, N. Pomfret, VT 05053; 216 pp.; hardcover; 150 color photos; 17 plans; line drawings $29.95; ISBN 1-57076-216-3

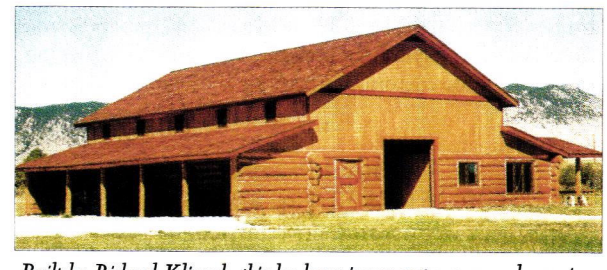
If you're looking for a pretty coffee-table book on picturesque horse barns, this isn't it. But if you've been commissioned to build or remodel a barn, this book will be an invaluable guide. It's a complete nuts-and-bolts resource that provides everything you need to know about housing horses.

"I wrote this book *to* horse owners, but *for* horses," Richard Klimesh says in the introduction to the latest book by this husband-and-wife team. That sets the tone for the book, which offers detailed guidance on how to plan, build, and remodel a barn or shed that will be a happy, healthy place for horses. Noted equestrian authors Klimesh and Hill bring a rich background to this project. Klimesh studied architectural design at Iowa State University, is an accomplished carpenter, and has built and remodeled barns around the country. Hill is an award-winning author of 24 books on horse training and care, and has over 30 years experience in raising and training horses.

While architectural styles for human housing are constantly changing, the styles for horse housing have remained fairly stable over the years. The chapter entitled "Layout and Features," for example, notes that "Most barns are rectangular and single-story, but L- or U-shaped layouts, some with a second floor, are not uncommon and may serve your purpose better." It also lists and illustrates the different roof types (shed, gable, offset gable, monitor or RCA {raised center aisle}, and gambrel). Layouts range from the simplest loafing shed to a mare motel, and include the shed row, back-to-back, center-aisle, trainer, breezeway, and RCA layouts.

The book is replete with color photographs, showing not only the different styles of barns, but also interiors and construction details. Floor plans provide specific measurements and details, and various line drawings clearly illustrate the authors' points. For example, chapter seven, "Sample Plans," provides 16 different floor plans and accompanying line drawings, illustrating 16 different barns.

Divided into three logical sections: "Planning," "Design," and "Building," the book covers all of these areas thoroughly. Also included are three comprehensive appendices: "Helpful Building Terms," "Recommended Reading," and "Resource Guide."

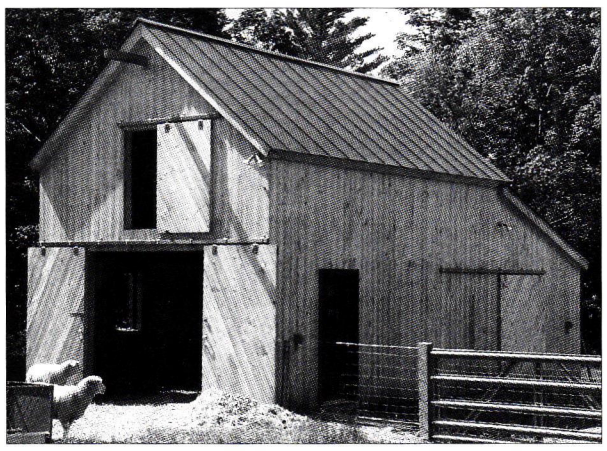


Built by Richard Klimesh, this log barn incorporates a covered run-in area, lots of windows for ventilation, a Dutch door, and a large barn door. Said to be the most barn-friendly material, lumber siding has considerable visual appeal, but requires periodic application of paint or sealer to protect it from moisture and sunlight.

Horse Housing covers everything from possible county restrictions on where you can build a horse barn, through the planning and building stages. Details such as stall size, ceiling heights, floor-matting, windows and ventilation, electricity and plumbing, tack rooms, grooming areas, hay storage, types of siding, and barn doors are discussed and clearly illustrated.

The third section, "Building," is a detailed "how-to" that covers new construction and renovation. This section concludes with a chapter entitled, "Putting It All Together." Here Hill takes the reader on a tour of her own 52-x33-ft. barn in the Rocky Mountains, where she typically keeps between six and eight horses. Built primarily by Klimesh, it incorporates four stalls, a number of pens, a tack room, a porch, and a center aisle large enough for a pickup truck or a tractor. It's definitely a happy place for horses, and also for their owners. ◆

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This charming barn was built using one of the plans from DONALD J. BERG, AIA.

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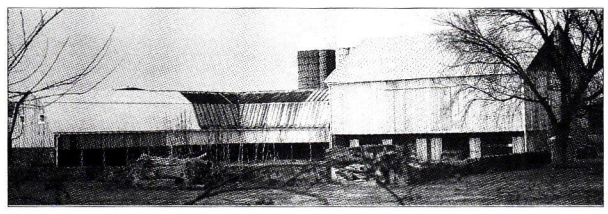
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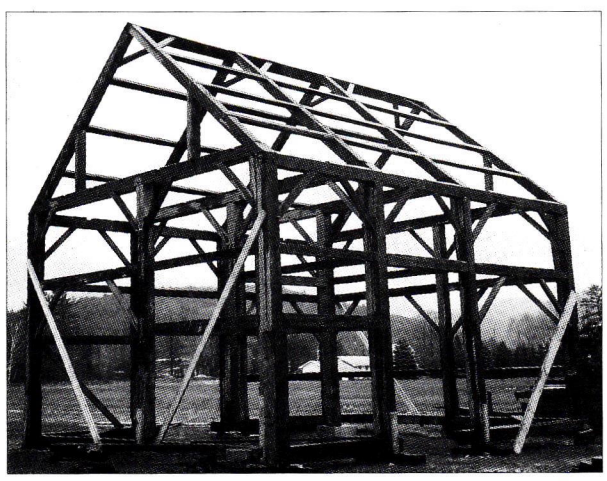
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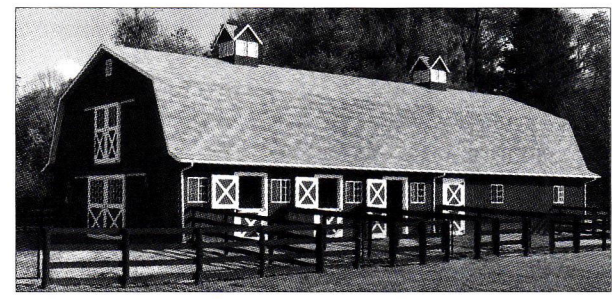
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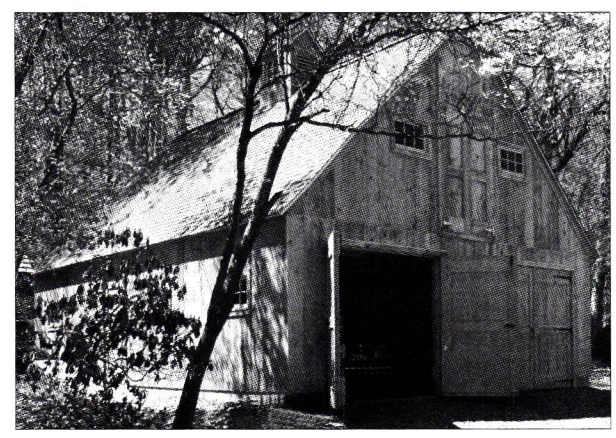


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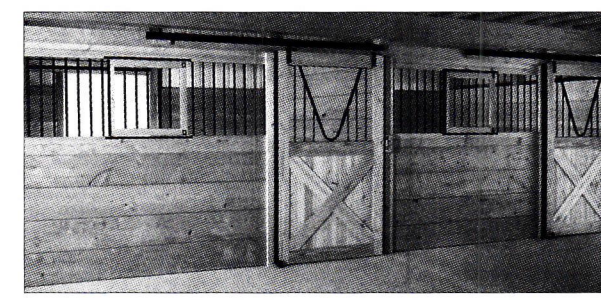
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With the continued popularity of relocated or restored historic log cabins, it's likely that many contractors will be asked to work with these symbols of the pioneer age. It's easy to get in over your head in a hurry, but this seasoned restoration contractor will help keep you afloat.

by Charles McRaven

Except in rare examples of fine craftsmanship, most cabins were meant as temporary shelter, to be replaced soon with brick or frame houses. So walls were not plumb, square, or otherwise "sensibly" built. And, of course, not all the old builders were good carpenters (just as today). Often the cabin was, in fact, kept — only to be covered inside and out.

So, now the new owners want you to uncover the logs, repair the bad ones, level the house and make it energy-efficient. How hard could that be, you ask yourself, given modern technology and your experience as a builder or remodeler? Oh, and they expect it to be done cheaply. After all, it's only a log cabin.

The first thing you must do is explain to the owners that restoring a log cabin properly is almost always more expensive than building a new house. Explain to them that every aspect of the job involves demanding, high-level, labor-intensive craftsmanship. For you to transform this decaying specimen into something out of the pages of the better magazines (because that's what they really want) will require dedication, patience, and deep pockets.

Gaining Confidence

If they're still on board after this lecture, then you'll need to get serious yourself about what to expect and how to go about it. Most contractors make the mistake of thinking this is all just common-sense stuff: Some backwoodsman with an axe built this; I can fix it fast and cheap. In fact, you will learn how to do this work on the first four or five you do, if you're lucky, and you'll likely learn on your clients' money, unless you have some direction. Getting the owners to pay for your education is perhaps the best way I know to blow your reputation.





Charles McRaven removed the rotted sections of this structure (top right) to reveal the 2-over-2 Virginia log house (above).

Here is some advice for your first encounter with termite-riddled logs that weren't put up right to begin with: 1. Don't take the job. 2. Explain the necessity of bringing in a consultant, then do it. 3. Go take a log building/restoration workshop somewhere. 4. Restore one of your own first. 5. Apprentice yourself to a cabin restorer. 6. Get some books on the subject, if you're the type who can learn from books.

There may be problems with all these courses of action: 1a. You can't afford to turn this job down. 2a. Consultants are expensive, and how do you know the guy's good? 3a. Timing (always a killer) and how do you know the workshop is reputable? 4a. Timing again, and where do you find one? 5a. Again, where do you find one, and how do you know he's experienced? 6a. It always undermines client confidence to see you with the book open.

We get lots of calls from owners all across the country who are convinced that no local craftsmen can do their jobs. Sometimes that's true, but more often, in this age of informed and discriminating old-house aficionados, they simply want it done right. So, you'll need to know what you're doing to compete. That will require one or more of the above-suggested routes.

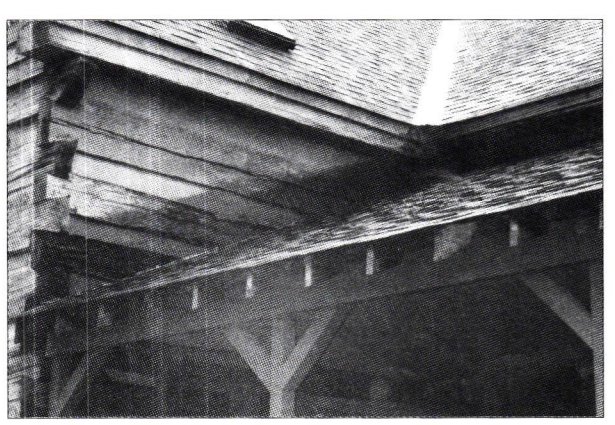
Chinking

Poor chinking (the filling between the logs) is the number one cause of rotten logs, sagging corners, punky wood that invites powder-post beetle damage. It's the reason people stopped building real log cabins. It's only the most vital aspect of the work, but builders did, and do, treat it as an afterthought. For some vague reason, nobody ever figured out that the chinking cannot be allowed to extend out onto the faces of the logs. Logs swell in wet weather, and that pushes the (usually mortar) chinking out. Then, when the logs shrink again, rainwater running down the log faces goes right into the cracks — nourishing mold, rot, and disgusting wildlife. You see, in most places, wind does blow, so the rain comes in under the eaves, and into the logwork. You can't let this happen; we re-chink other contractors' work regularly.

The solution is simple: tuck the chinking under the log above, an inch or so. (If the logs are round, you have permission to curse them, because round surfaces allow the water to cling and work its way inside no matter what.) Then cut a notch the length of the log at the bottom, for

continued on page 58





An attractive "new" log house built from old logs was constructed by someone who did not understand the process, thereby "building-in" a disaster: Because the roof was not guttered, water fell onto the porch roof (which was also not flashed), splashed against the logs where the porch joins the house and is ruining them. Moreover, rain is sliding down the log wall under the porch and ruining those logs, as well.





Historically, log houses were chinked with wood, rocks, brick — even family picture albums — and smoothed over with mud, horse hair, or straw. Later, lime mortar or concrete replaced the mud.

LOG HOMES, continued from page 57

a ledge to shelter the chinking.

We use mortar over metal lath, because it gives load-bearing support the length of the logs and locks the separate logs together so they don't shimmy when the door slams. Also, it lasts longer than synthetic chinking compounds, which break down in ultraviolet sunlight. One coating of a one-two-nine mix of mason's lime, Portland, and sand is our recipe. Keep damp for two days after troweled application. We seal with two coats of a good-quality exterior masonry sealer after curing, and advise the owner to apply another coat every five years or so. We also insulate with fiberglass, packed a bit so it won't lose its loft.





Replacement

Replacing logs in a standing cabin is a bear. Usually the damage is to the sill and/or other lower logs, from either poor chinking, water trapped under trim, or ground moisture. Most cabins were set on cornerstones that sank with the freeze/thaw of the ground. Or the uphill sill will have rotted from leaves and soil washing onto it. Or some other fool will have poured a concrete porch or addition floor against the wood and the resultant trapped moisture has destroyed it. And of course, all this has given the termites an interstate highway into the rest of the cabin.

The bottom line is, you'll have to support the weight of the cabin, maybe even lift it, to get out the bad log and get the good one in. If it's a sill, the floor joists, usually notched into it, are probably trash, too. Be sure to flash between any wood and masonry. We like copper, because it becomes invisible.

First, we try to replace with the same kind of wood (usually oak for a sill). While it's true that 99% of the masses don't know one weathered wood from another, we try to replace pine with pine (old heart pine if possible), poplar with poplar (also heartwood), or chestnut with chestnut. Obviously, we must have sources for these, and we, being in the business, collect them for that very purpose. Sources are on the Internet and in journals such as *Period Homes* (see the *Buying Guide* on page 49) and usually are expensive.

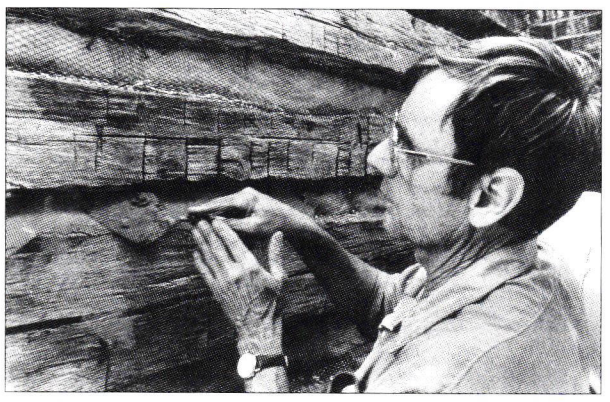
We often position one 20-ton hydraulic jack outside the wall, to lift it from above the bad log, and another inside, in the log space — with a length of channel iron between. We use cribbing or concrete blocks, building up below the floor inside the cabin to take the weight.

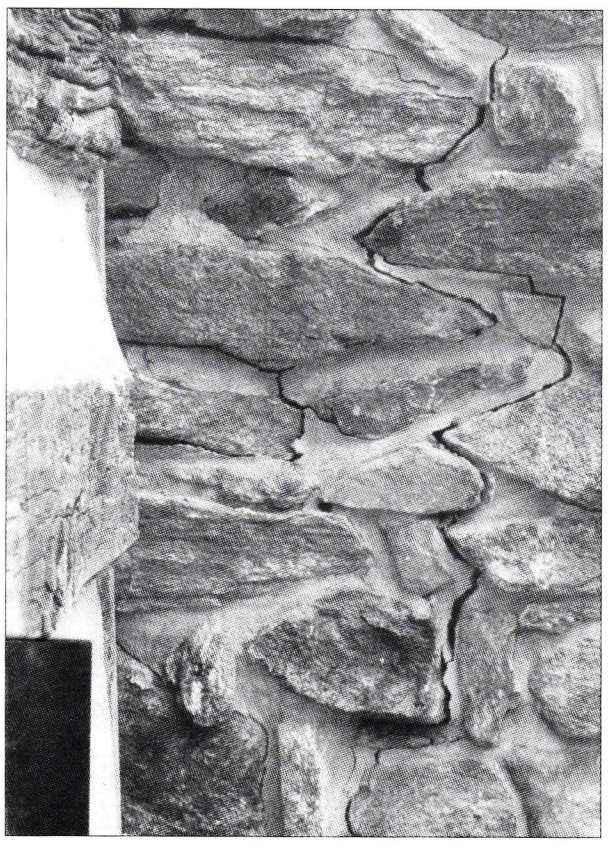
For higher logs, such as those destroyed by bad or no flashing where a porch or addition roof joined, we use jack posts. Sometimes we lag-bolt a piece of 4x4-in. — or larger — angle-iron into the face of the log we're lifting, to jack against. The object is usually to support the weight more than to lift it. Intact chinking and other sound logs have often kept the wall from actually sagging.

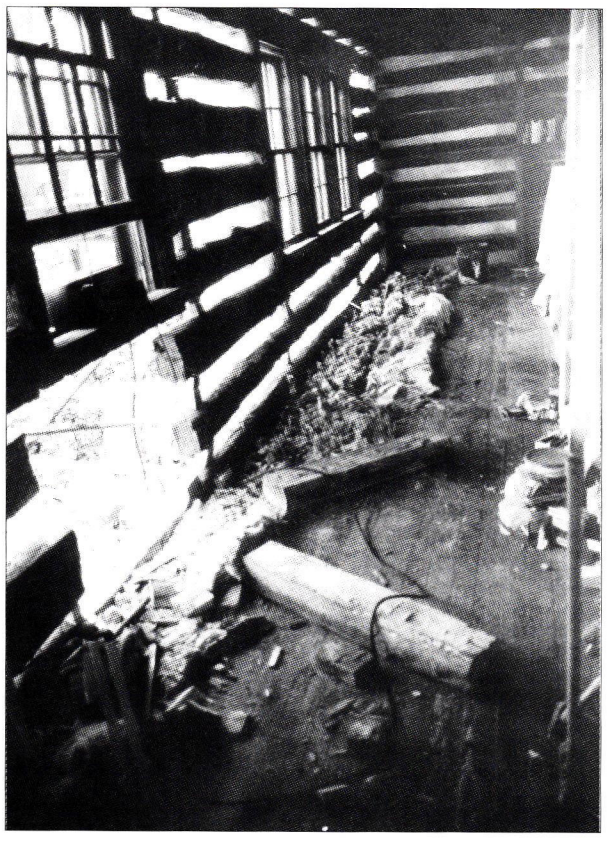


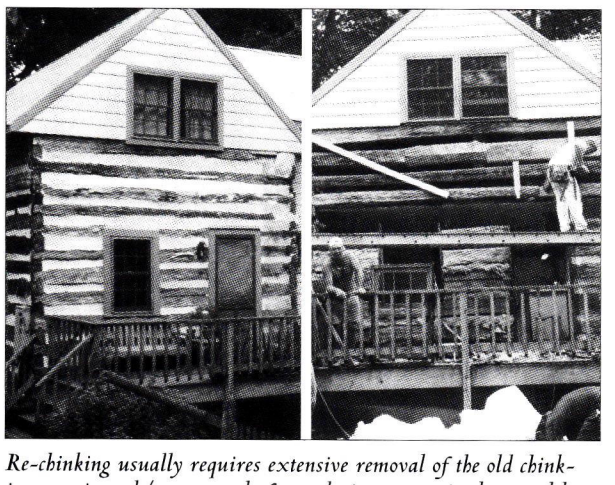
This cabin was moved on site within the past ten years. The improper chinking created a channel for rainwater to run into, instead of off, the logs. The poor chinking is thereby responsible for the ruination of this cabin by rotting the logs. Repair is feasible but, depending on how the cabin will be used, the owner may not want to bear the high labor costs of restoration. All chinking will have to be removed, followed by the removal of the rot. If there's more rot than health, the log will have to be replaced, in whole or part. The wiring must be installed properly in an interior/exterior sandwich, and then the space should be insulated. Mortar must be applied properly to the wire. After the mortar is cured, sealant can be brushed on and the edges caulked.







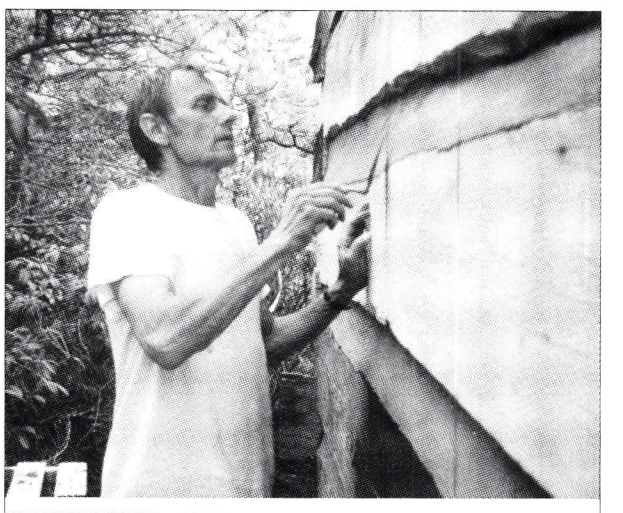


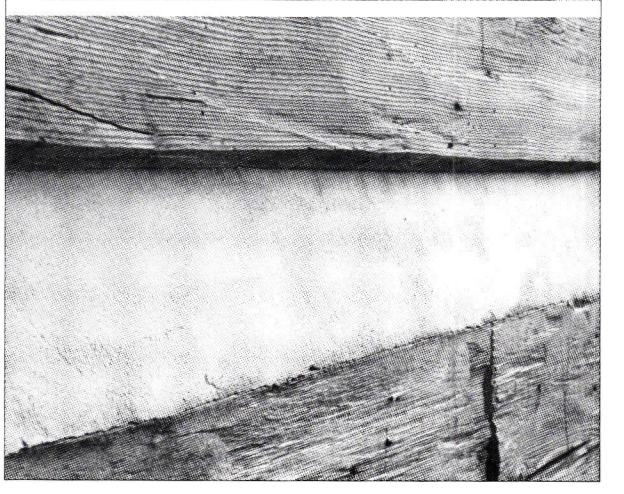


Re-chinking usually requires extensive removal of the old chinking, repair and/or removal of rotted pieces or entire logs, and lots of cleanup. McRaven recommends using a wire-mesh sandwich with fiberglass insulation as the stuffing. The mesh is tucked under the top log and to the edge of the bottom log, nailed, and mortared. The angle of the mortared chinking sheds water and protects the logs. At left is proper angling.

Sagging

If the cabin is sagging all the way to the roof, you'll have to bring it back up. Remember, it took years for this to happen, so it shouldn't go back up all at once. In most cases the chinking will need replacing, so knock it out





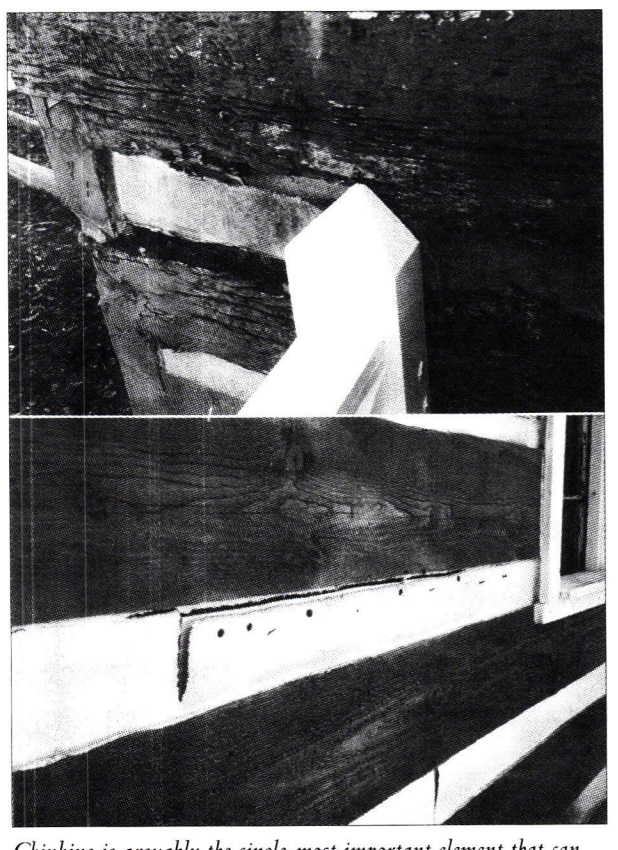
to make log movement easier, position the jacking devices, and lift, no more than 1/4 in. in the morning and another at the end of the day. This will let the stiff, old logs flex, and go back home more cheerfully. If you do it in a hurry, you'll either break something, or raise it all up with the bends and warps intact, and that'll cause more problems.



Replacing rotted logs or log sections is a big deal. It requires removal of the chinking and the rotted wood itself. In this case, McRaven used a jack to raise the house enough to lift the log or section out and put in the age-appropriate new wood.



On the same house, the builder also decided to "retrofit" a stone foundation against the bottom log. Instead of the logs and sills sitting on top of the stone foundation, the stonework sits outside the logs and has trapped water between the logs and stone, which is causing additional rot.



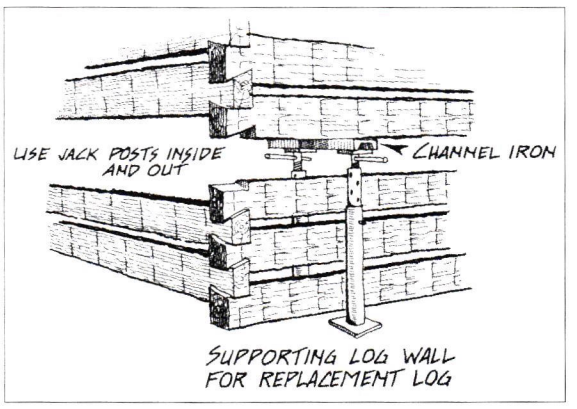
Chinking is arguably the single-most important element that can make the difference in a successful or disastrous log-house restoration. This house was chinked with a synthetic product smeared only 1/4-in. thick over styrofoam insulation. These products will deteriorate under UV exposure; here, it's peeled off like a band-aid and allowed rainwater to penetrate between the logs, causing extensive rot. The house needs to be completely re-chinked.

FOR MORE INFORMATION...

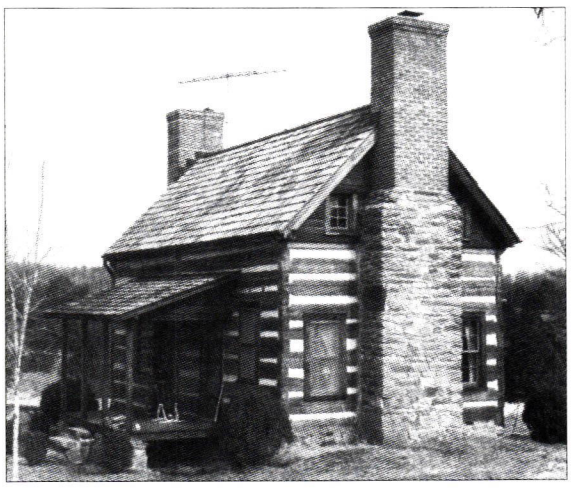
Building & Restoring the Hewn Log House
by Charles McRaven
Betterway Books, Cincinnati, Ohio
162 pp.; paperbound; b&w and color photographs, line drawings; $21.99; ISBN# 1-55870-325-X

In the 14 chapters of this book, Charles McRaven — teacher, writer, restoration contractor, blacksmith, and consultant — shares his decades of experience restoring and building hundreds of log homes all over the U.S.

McRaven begins with a brief history of the American log house the style's movement Westward; then segues into restoration challenges and land and site issues; design considerations for new construction; the acquisition of materials (mostly recycled); foundation and basement; hewing, notching, and log raising; the roof; windows and doors; chinking; floors and stairs; the stone fireplace; and ends with porches, additions, lofts, and interior finishing. The book closes with a bibliography, suggestions for additional reading, and a useful glossary.



Supporting a wall for a replacement log requires jacking up inside and out above the rotted log with channel iron across the tops.



One of McRaven's favorites, this c.1859 Virginia farmhouse was built around a late-1700s cabin. McRaven's team researched the house, stripped it, and restored it to as near original as possible.

In one comprehensive and detailed volume, McRaven addresses issues large and small: from jacking up a sagging structure to installing telephone wiring, from choosing a site on which to build new to boxing-in mechanicals, and from planning the house footing to laying a flagstone floor.

Copious, well-chosen photographs and line drawings help to illustrate this soup-to-nuts guide and each chapter closes with a Checklist: Here McRaven extracts the most cogent points from his fact-filled prose. Helpful hints range from "Cut trees when sap is down — November to February" to "Build window and door jambs wide enough to match log thickness" to something as obvious and important as "Keep the historic integrity of the traditional log house."

If your client is investigating the possibility of buying an old log house to restore or contemplating building a new one, this book is an invaluable re-

With any but square notching, you'll need to remove part of the corner notch to get the replacement log in, if not the old one out. The vee notch is most common in the Eastern U.S., and it's my least favorite. That end overhang is always splitting off. A half-dovetail is better, but it gets damaged, too, in cabin reassembly or log replacement.

Since the notching is what locks the corners of the house together, keep it. We use the old log as a pattern if it's intact, again using similar replacement wood and hewing texture. To get the log into place, we split off the section of the top notch of the log below to make room. This means a vertical saw cut, then the split. After the replacement is in, we drive the split piece back in. If we've done our job right, it's a perfect fit, and nearly invisible. If we take off the end of the new log notch or that of the log above it, it's harder to glue it back.

You may find you must wedge or shim the new log notch. Try to do this with matching pieces of old wood. When you release the jacks, the corner should not settle beyond its proper level.

Patching Logs

It's often possible to replace only part of a log, and the National Register of Historic Places advises this: Keep all the old wood you can. The art of patching comes into play here.

First, don't even consider filling the hole with mortar; you'll cause rot around it like rust on a Bondo-filled car fender. We take out all decayed wood. Soft wood, even when soaked in fungicide (we favor a borax-based product), holds ambient moisture and transmits it to adjoining wood (that's dry rot.) We square up areas to be patched, using a circular saw or sharp chisel. Usually a chainsaw cut is too ragged for a tight fit. Again, we use matching wood (even grain, if possible) and coat the edges of the patch with clear silicone caulk. Tinted caulks don't work because the wood changes color. We use galvanized finish nails to secure the patches.

Where we join a log section, we half-lap 12 in., using a vertical lap to minimize the visible repair. We leave the repair log 1/4 in. long or more, so we can cut a kerf through the joint for an exact fit. We countersink lag bolts, then plug, to look like pegs, if anyone looks that close (the owner will). We peg ugly electric-wire holes in overhead joists, too.

Hiding Mechanicals

Other major peculiarities of log cabins you'll encounter are plumbing, wiring, and HVAC. With no hollow walls, it's often possible to locate much of the plumbing and HVAC in stick-built additions. Where this is impossible, we use chases, often of recycled board paneling, that can double as built-in cabinets or closets. A good practice for plumbing is to use cast iron for the main drain from an upstairs bathroom. Even in an insulated chase, PVC sounds like Niagara Falls with every upstairs flush.

HVAC vents and returns can be via grilles in floors and frame walls. We always work closely with the subcontractor and the owner to keep these intrusions as invisible as possible.

Electric wiring is easily set into log spaces before inside chinking is done, but there are always problems at corners, where you must go up half a log. A creative electrician with flexible wood drill bits helps a lot. We usually set the outlet boxes into log mortises because they look much better than in the chinking, where they never seem to be recessed the right amount. To minimize drilling we run verticals in grooved or beveled log ends at doorways.

There is, of course, staggeringly more to log-cabin repair and restoration. In the 56 years since my first one, I've been repeatedly surprised, amused, and/or offended by new discoveries. The best advice is to take time to do it right, get help when you need it, and keep the owners informed as you proceed. (Let them share your frustrations.) That way, they'll know where their money went.

Charles McRaven writes books on restoration, restores historic hewn-log, stone and post-&-beam structures, covered bridges, water mills, and builds new homes using recycled timber. He also provides consultation and blacksmithing services. He is a "Class A" contractor in Va. McRaven may be reached by phone (434) 973-4859; fax (434) 973-3503; web www.charlesmcraven.com; or e-mail mcraven2@mindspring.com

BUYING GUIDE TO LOG HOMES

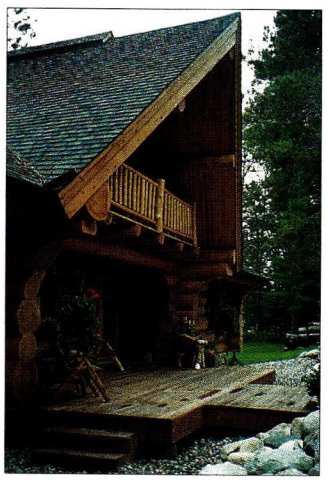
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of LOG HOMES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

America's Best Log Homes
716-537-9878; Fax: 716-537-2405
289 North Main Street
Holland, NY 14080

Fabricator of logs & log siding; matching corners; designed & cut to specifications. *Call for more information.*

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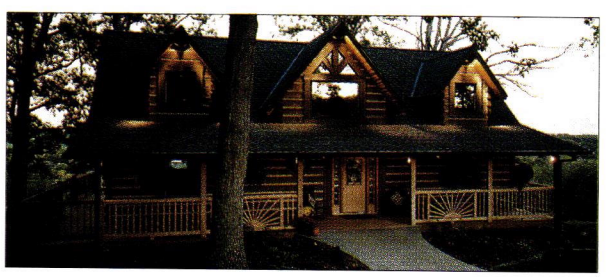


ANDERSEN LOG HOMES are hand-built using interlocking V-joint notches, reflecting the method used by pioneer builders in British Columbia.

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Custom fabricator of hand-crafted log homes, cabins & commercial structures: built with the Scandinavian full-scribe method specializing in large timber; architectural services available.

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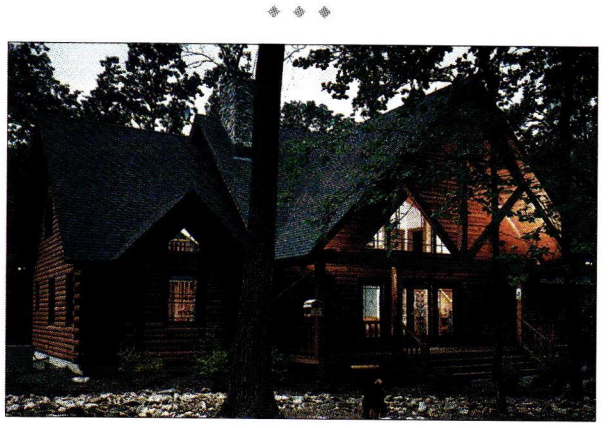


One of over 40 standard floor plans offered by APPALACHIAN LOG STRUCTURES, the Fair Oaks has 2,084 sq. ft. of living space, plus a wraparound porch.

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Manufacturer of precut & numbered log-building materials in over 40 standard or custom designs: eight log profiles & four corner styles available; Borate pressure-treated with a 25-year warranty.

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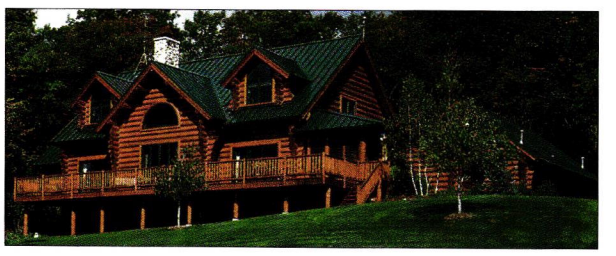


Nestled in the woods, this Eisenhower model from COUNTRY LOG HOMES provides 3,112 sq. ft. of living space and a stone fireplace.

Country Log Homes
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www.countryloghomes.com
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* * *



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* * *



This 2,848-sq.ft. Therma-Log home from GASTINEAU LOG HOMES overlooks a river in Illinois.

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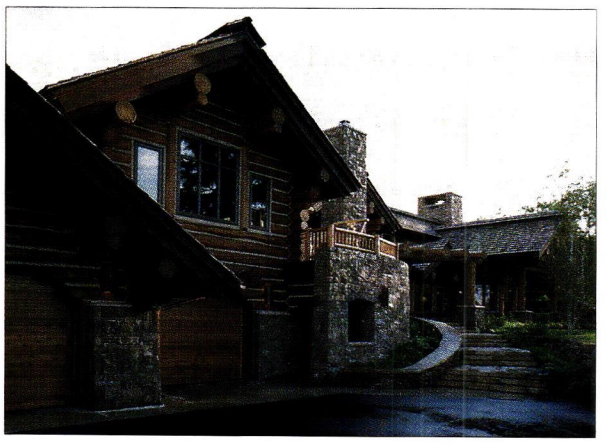


GOLDEN EAGLE LOG HOMES offers a variety of styles of log homes made with split and full logs. (Photo by Roger Wade Studio)

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* * *



HIGH COUNTRY LOG HOMES builds custom hand-crafted log homes designed for each individual site.

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Custom builder & manufacturer of log homes: skilled Amish craftsmen; in-house design & drafting.

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* * *



This standard plan from KUHNS BROS. LOG HOMES provides 3 bedrooms and 3 bathrooms, a formal library and a great room.

Kuhns Bros. Log Homes, Inc.
800-326-9614x20; Fax: 570-568-1187
www.kuhnsbros.com
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Manufacturer of kiln-dried log homes: average moisture content of 19%; 'No Shop' package; pre-sorted logs; split-delivery options; on-site technical assistance; construction workshops; variety of log profiles.

* * *

Lok-n-Logs
800-343-8928; Fax: 607-674-6433
www.loknlogs.com
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Manufacturer of new log homes: primarily plantation-grown red or white pine; saws, peels, kiln dries, borate-pressure treats & fully cuts all components; log profiles include rustic peeled & shaped exteriors, or peeled, shaped

LOG HOMES *made in Montana...*

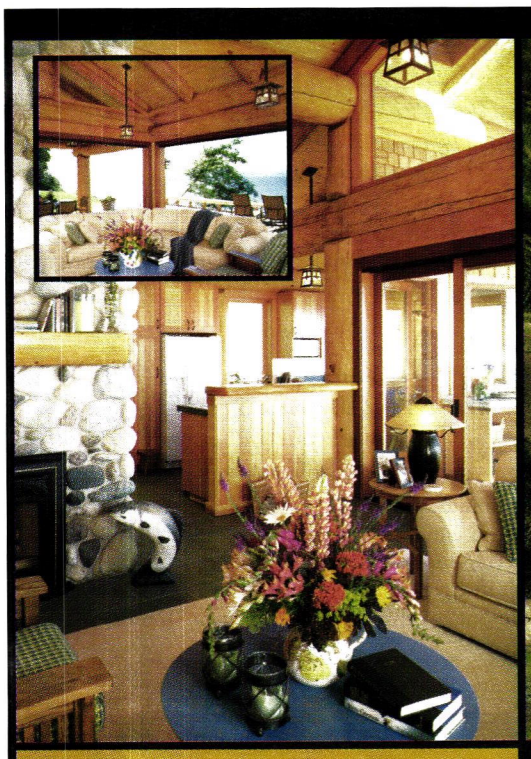


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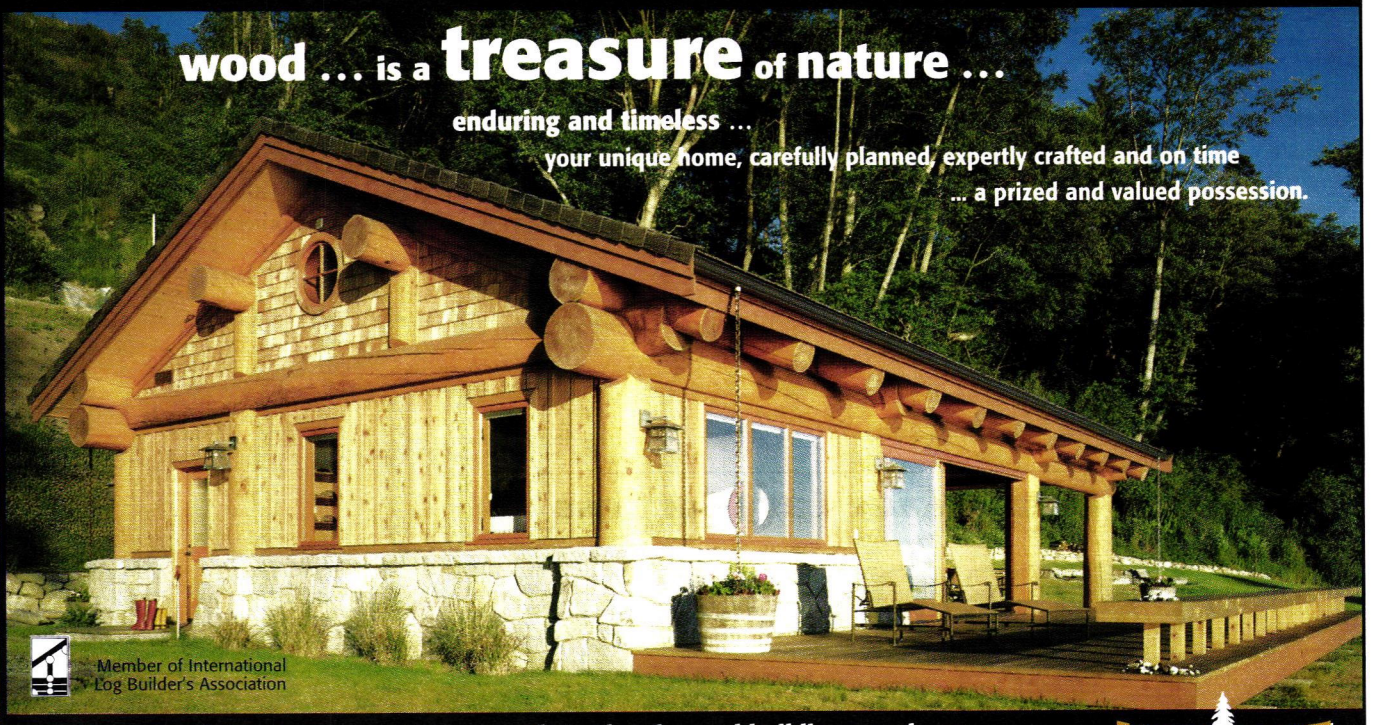
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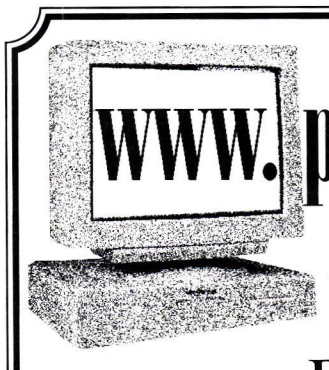


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(near Charlottesville)
(434) 973-4859 fax 973-3503
mcraven2@mindspring.com
www.charlesmcraven.com

WRITE IN NO. 347

BUYING GUIDE TO LOG HOMES

& flat interiors; design & engineering services; frame kits/packages; log railings; decorative peeled joists/rafters; catalog $12.95.



Hand-peeled, precut log-home designs from LOK-N-LOGS feature special touches such as this massive stone fireplace.

* * *

McRaven Restorations, Ltd.
434-973-4859; Fax: 434-973-3503
www.charlesmcraven.com
Free Union, VA 22940

Builder & restorer of timber-frame, log & stone structures & covered bridges: timber-frame, log, stone & blacksmithing workshops in VA and nationwide; log & stone books. *Write in No. 347*

* * *

Montana Log Homes
406-752-2992; Fax: 406-257-7014
www.montanaloghomes.com
Kalispell, MT 59901

Custom fabricator of new log homes: in-house design & drafting service; delivery & reassembly; frame kits/packages.

* * *

Nutriso Log Works, Inc.
928-339-4657; Fax: Same as phone
www.nutriosologworks.com
Nutrioso, AZ 85932

Manufacturer for over 9 years of log buildings: large logs in the full-scribe, saddle-notch construction style; small-log construction; all packages contain all log work in the home design.

* * *

Old Mill Log Homes
570-646-1445; Fax: 570-643-8074
HC 89, Box 34A
Pocono Pines, PA 18350

Manufacturer & custom fabricator of log & beam products & kits: new log homes, log gazebos & outbuildings, pavilions, barns, cabins; white pine; design & engineering services; will erect in Northeastern Pa.; kiln drying.

* * *

Original Log Cabin Homes, Ltd.
800-562-2246; Fax: 252-454-1550
www.logcabinhomes.com
Rocky Mount, NC 27802

Manufacturer of new log homes since 1987: log RV/park trailers; design & engineering services; frame kits/packages.

* * *



One of 22 floor plans offered by PINE RIDGE LOG HOMES OF WISCONSIN, the Elkhart model has 1,905 sq.ft. of living space.

Pine Ridge Log Homes of Wisconsin
920-892-4104; Fax: 920-892-6911
www.prloghomes.com
Plymouth, WI 53073

Manufacturer of log homes: all products are hand-peeled with a draw knife; log sizes available in full log or half log; 8 in. to 10 ft.; 12 in. diameter.

* * *

Pioneer Log Systems, Inc.
615-952-5647; Fax: 615-952-4934
www.pioneerlogsystems.com
Kingston Springs, TN 37082

Manufacturer & custom fabricator of custom log & timber-frame structures: new homes, recycled antique log houses, log gazebos & outbuildings; design & engineering services; frame kits/packages; antique beams & wood flooring; timber trusses; pine, cedar, oak & Douglas fir in new & reclaimed wood; Cabot stains & Sashco products; other related services.



Distinctive hand-hewn timbers from PIONEER LOG SYSTEMS were used to create this front porch.

* * *

Precision Craft Log Structures
800-729-1320; Fax: 208-887-1253
www.precisioncraft.com
Meridian, ID 83642



The Boisean log home from PRECISION LOG HOMES provides 2,627 sq. ft. of living space.

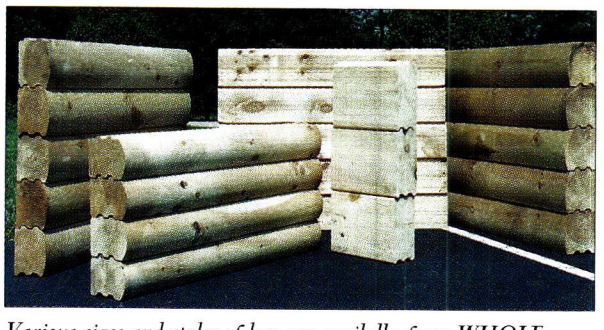
Manufacturer of new log homes: extensive line of log & timber products; fine-milled logs, hand-crafted originals & full-shell log homes.

* * *

Unique Timber Corp.
250-547-2400; Fax: 250-547-8888
www.uniquetimber.com
Lumby, B.C., Canada V0E 2G0

Custom builder of log & timber-frame homes: components for hybrid building approach; technical shop drawing & engineering support; all log & timber materials vacuum kiln dried at in-house facility; all projects built under protective cover in one of three production areas. *Write in No. 1133*

* * *



Various sizes and styles of logs are availalbe from WHOLESALE LOG HOMES for use in construction.

Wholesale Log Homes, Inc.
919-732-9286; Fax: Same as phone
www.wholesaleloghomes.com
Hillsborough, NC 27278

Manufacturer & wholesale distributor of log-home materials: graded & milled log products for kits/packages; finished white-pine boards; all sizes of timbers, rough or surfaced; screws, sealants, log siding; Smartwood certified.

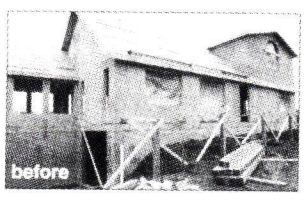
* * *

Your Dream Made Easy For Less

LOGSIDE™ **And Full Log Corners**



Fabrication of log and log siding with matching log corners, designed and cut to the specification of your dream structure. Quality control and satisfaction guaranteed. After you have talked to the rest, call the best.



"America's best fabrication"
for a care package of wood samples
call 716-537-2320. Fax 716-537-2405
289 N. Main Street, Holland, NY 14080

BUYING GUIDE TO
TIMBER-FRAME HOMES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of TIMBER-FRAME HOMES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Architectural Products by Outwater
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; decorative polyurethane ceiling beams. *Write in No. 335*

Barber Lumber
386-462-3772; Fax: 386-462-7037
P.O. Box 263
Alachua, FL 32616

Supplier of longleaf heart-pine, cypress & oak boards & timber; virgin-growth cypress heart; shingle, clapboard & novelty siding; timber up to 24 in. sq., lengths up to 48 ft.; special-order dimensions & lengths; shingles. *Write in No. 8074*

◆ ◆ ◆



BEAR CREEK LUMBER provided the red-cedar siding for this building in Pinehill, N.Y. Write in No. 521

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of timber & beams; all grades, Douglas fir, Western red cedar, Port Ordford cedar, Alaskan yellow cedar, redwood & Ponderosa pine; full line of interior tongue-&-groove paneling & roof decking; cedar, fir, pine & redwood; ipe, teak & cedar decking; hardwood flooring, vertical-grain clear siding products. *Write in No. 521*

◆ ◆ ◆

Big Sky Timber Framers
828-369-8186; Fax: 828-369-8176
www.timberframesales.com
Franklin, NC 28734

Timber-frame builder: design, engineering, frame cutting & erection including stress-skin panels; on-site timber framing & timber-frame trusses for conventional houses; custom design available; packages for the do-it-yourselfer; workshops & apprenticeships. *Write in No. 994*

◆ ◆ ◆

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: antique & resawn flooring; roof rafters, floor joists & antique glass; wide, random-width flooring with added tongue-&-groove in antique heart pine, chestnut, oak & pine. *Write in No. 3950*

◆ ◆ ◆

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

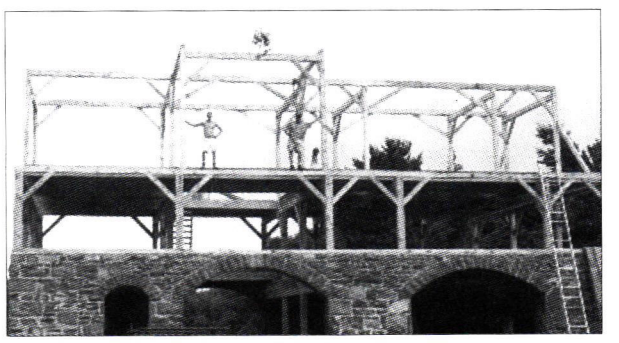
Supplier of recycled barnwood planks, remilled antique flooring, dimensional lumber & timbers in varied shades & types: architectural antiques; windows, doors, porch columns, corbels, shutters, ceiling tin, complete staircases; antique heavy timbers, milled lumber, barn lumber, wood flooring & wood paneling in pine, oak & poplar. *Write in No. 2744*

◆ ◆ ◆

Christopher D. Hess, Inc.
610-760-9533; Fax: Same as phone
3931 Cedar Dr.
Walnutport, PA 18088

Supplier of 'Age & Element Enhanced' reclaimed barn lumber for rustic & contemporary uses: beams & other structural materials milled to custom widths & lengths; graded & kiln-dried; chestnut, oak, white pine, hemlock. *Write in No. 1275*

◆ ◆ ◆



When rebuilding this timber frame, COLONIAL BARN RESTORATION matched the sills and substructure to the exposed stone foundation for this c.1890 gambrel roof in Forrestburg, N.Y. Write in No. 346

Colonial Barn Restoration Co.
978-779-9865; Fax: Same as phone
www.colonialbarn.com
Bolton, MA 01740

Full-service barn- & steeple-building & restoration firm: consultations, sill & structural-member replacement; historic roofing; new custom cupolas & cupola rebuilds; restoration & rebuilds to steeples, domes & turrets; any exterior restoration from paint jobs to complete rebuilds. *Write in No. 346*

◆ ◆ ◆

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

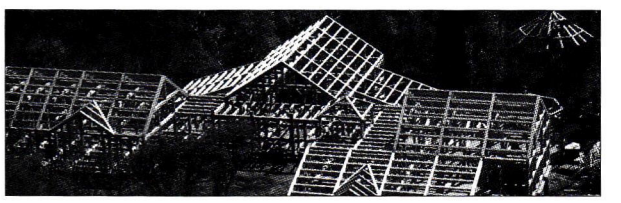
Wholesale distributor of antique barnwood & hand-hewn beams: flooring in white pine, chestnut, heart pine, antique oak & hemlock; hewn rafters, pole rafters & half-rounds; wide-board, strip & random-width flooring in antique heart pine, chestnut, oak & pine. *Write in No. 578*

◆ ◆ ◆

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: flooring in white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board, random width. *Write in No. 7480*

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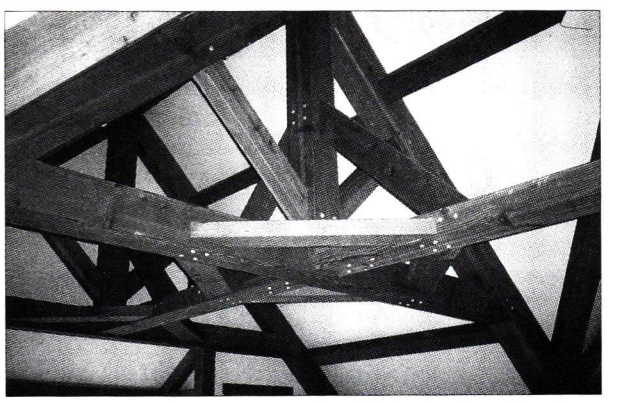


DREAMING CREEK created the frame for this 19,000-sq.ft. residence in Sundance, Utah. Write in No. 1089

Dreaming Creek Timber Frame Homes, Inc.
804-598-4328; Fax: 804-598-3748
www.dreamingcreek.com
Powhatan, VA 23139

Custom timber framer: traditional mortise-&-tenon joinery; residential & commercial; covered bridges, barns, churches; in-house design; build nationwide; provide & install stress-skin panels. *Write in No. 1089*

◆ ◆ ◆



Antique heavy timbers from DULUTH TIMBER CO. were used to create the timber framing for this guest house in Ely, Minn. Write in No. 112

Duluth Timber Co.
218-727-2145; Fax: 218-727-0393
www.duluthtimber.com
Duluth, MN 55816

Supplier of resawn planks & beams: flooring, paneling & custom millwork from recycled heart pine & Douglas fir timbers; 'as is' timbers; national shipping; custom jobs & whole-house projects; antique heavy timbers, milled lumber, wood flooring, wood paneling & custom-milled woodwork & moldings in Douglas fir, heart pine, redwood & cypress. *Write in No. 112*

◆ ◆ ◆



This large custom-cut solid sawn beam is typical of the work done by EVERGREEN SPECIALTIES.

Evergreen Specialties, Ltd.
604-988-8574; Fax: 604-988-8576
4122 St. Pauls Avenue
N. Vancouver, BC, Canada V7N 1T5

Supplier of designer architectural solid-sawn wooden beams: custom-cut to specifications; sizes up to 24x24 in. x 60 ft. long; naturally air dried for 1 year or kiln dried; grades knotty or clear.

◆ ◆ ◆

Fitzgerald's Heavy Timber Construction, Inc. 301-898-9340; Fax: 301-898-9341
www.fitzgeraldtimberframes.com
Thurmont, MD 21788

Repairer of historic covered bridges & timber frames: hand-formed standing-seam roofing & wood-shake roofing; complete restoration services; antique barns, barn homes, new timber-framed barns, new horse barns; new timbers & siding; installation of lightning-supression systems; has planing &

BUYING GUIDE TO
TIMBER-FRAME HOMES

sawing mill for custom fabrication. *Write in No. 2300*

* * *

Great Northern Barns
603-523-7134; Fax: 603-523-8248
www.greatnorthernbarns.com
Canaan, NH 03741

Preservers of antique post-&-beam timber frames in New England, ca. 1780-1900: sizes from 16x20-ft. carriage shed to 45x150-ft. dairy barn. *Write in No. 1129*

* * *

Greco Homes & Sunrooms
1-800-933-7666; Fax: 253-848-7847
www.grecohomes.com
Puyallup, WA 98373

Manufacturer of homes & sunrooms for 25 years: complete home packages delivered to the site; custom timber frames; trusses & roof systems; design & engineering services; insulating panels; shipping worldwide.

* * *

Hardwick Post & Beam
413-477-6430; Fax: 413-477-0937
www.hardwickpostandbeam.com
Hardwick, MA 01037

Manufacturer of hand-crafted, energy-efficient, custom-cut & -designed timber frames for homes, barns & buildings: frames hand-crafted in shop & raised at the site.

* * *



Timber framers from HEARTHSTONE used Eastern white pine and traditional mortise-&-tenon joinery to build the Whitestone Wedding Chapel in Kingston, Tenn. Call for more information

Hearthstone Timber Frames
877-662-6135; Fax: 478-477-6535
www.hearthstonegeorgia.com
Macon, GA 31210

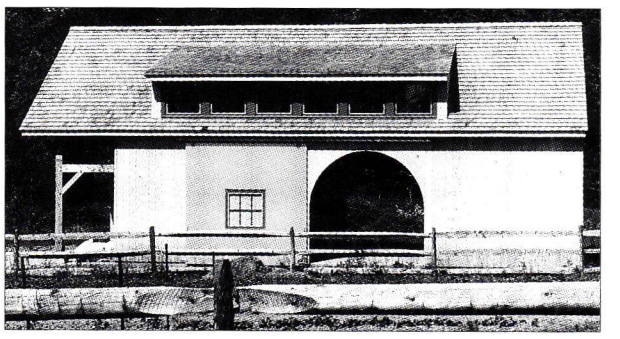
Consultant, designer & pre-cutter of timber-frame components & structural insulated wall-and-roof-panel systems: choice of interior surfaces (OSB, drywall, t&g); certified erection crews travel the U.S.; barn homes; new residential & commercial timber-frame or log structures; new barn timbers; fabricated timber-frame trusses. *Call for more information.*

* * *

Hochstetler Milling
419-685-0827; Fax: 419-994-2069
552 State Route 95
Loudonville, OH 44842

Supplier of new barn timbers in oak up to 40 ft. long: planed & rough sawn; 2x6 & 1x6 tongue-&-groove knotty pine. *Write in No. 259*

* * *



This attractive barn was fabricated by HUGH LOFTING TIMBER FRAMING. Write in No. 663

Hugh Lofting Timber Framing, Inc.
610-444-5382; Fax: 610-869-3589
www.hughloftingtimberframe.com
West Grove, PA 19390

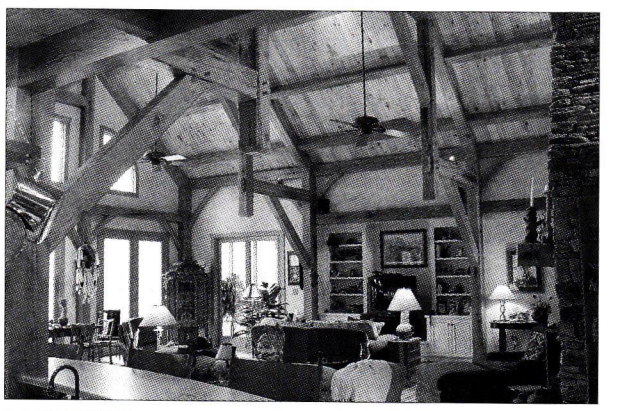
Timber-frame joiner since 1974: commercial buildings, including the open-air pavilion of the Baltimore Museum of Industry; custom work available. *Write in No. 663*

* * *

Insulspan
517-486-3443; Fax: 517-486-2056
www.insulspan.com
Blissfield, MI 49228

Manufacturer of Insulspan structural insulated-panel systems for residential & commercial structures: engineering & technical support from design through construction.

* * *



JOINT EFFORT TIMBER FRAMING used reclaimed Douglas fir to create the framing for this rustic interior.

Joint Effort Timber Framing, Inc.
802-644-6644; Fax: 802-644-8471
P.O. Box 223
Cambridge, VT 05444

Fabricator of custom-crafted timber-framed structures nationwide: free consultation early in design process.

* * *

McRaven Restorations, Ltd.
434-973-4859; Fax: 434-973-3503
www.charlesmcraven.com
Free Union, VA 22940

Builder & restorer of timber-frame, log & stone structures & covered bridges: timber-frame, log, stone & blacksmithing workshops in Va. and nationwide; log & stone books. *Write in No. 347*

* * *

Michigan Timber Frames
517-592-2411; Fax: Same as phone
www.michigantimberframes.com
Brooklyn, MI 49230

Timber framer: dry dead standing Douglas fir. *Write in No. 341*

* * *

Mountain Lumber Co.
800-445-2671; Fax: 434-985-4105
www.mountainlumber.com
Ruckersville, VA 22968

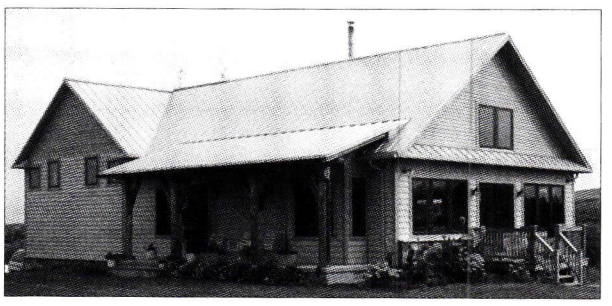
Supplier of historic heart pine, oak & chestnut reclaimed from old mills & barns: remilled into wide-plank flooring, beams & architectural accents; mantel beams rough-sawn, wire-brushed, hand-adzed or -planed; rough lumber hand-milled for moldings & mantels; custom mantels in classic architectural styles. *Write in No. 350*

* * *

Northcott Wood Turning
603-756-4204; Fax: 253-322-9618
103 Cheney Hill Rd.
Walpole, NH 03608

Manufacturer of pegs for timber framing since 1977: pegs made of air-dried oak, ash or other hardwoods; numerous standard sizes.

* * *



Recycled timbers from a nearby barn were used by PIONEER MILLWORKS to build this cottage in upstate New York. Write in No. 6370

Pioneer Millworks
800-951-9663; Fax: 585-924-9962
www.pioneermillworks.com
Farmington, NY 14425

Supplier of custom-sawn & -planed reclaimed timbers in heart pine, Douglas fir, oak & other species: flooring, trim, doors, stairs, paneling & more; wide-board, strip & random-width flooring in chestnut, oak, pine, maple, hickory & redwood. *Write in No. 6370*

* * *

Riverbend Timber Framing
517-486-4355; Fax: 517-486-2056
www.riverbendtf.com
Blissfield, MI 49228

Designer, engineer & manufacturer of custom timber frames: residential & commercial; various wood species; since 1979; national dealer network; enclosed with Insulspan Structural Insulated Panel System. *Write in No. 7540*

* * *



This 56x32-ft. timber-frame barn was built by SOUTH COUNTY POST & BEAM on the existing stone frame of an original building that had been torn down. Write in No. 134

South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

Full-service, design-&-build timber-frame company & wide-pine-flooring supplier: more than 20 years of experience with timber framing; nationwide shipping of frame & stress-skin-panel enclosure systems. *Write in No. 134*

* * *

Southern Timberwrights
256-582-9299; Fax: Same as phone
77 Bayshore Place
Guntersville, AL 35976

Manufacturer of traditional mortise-&-tenon timber frames & trusses: residential & commercial; custom designed, engineer approved, CAD drawings with e-mail file exchange capability. *Write in No. 342*

* * *

BIG SKY
TIMBER FRAMERS
Churches • Barns • Homes
Handcrafted in beautiful Doug Fir Timbers

East: 828.369.8186
West: 208.842.2604
104 Wykle Road
Franklin, NC 28734
website: www.timberframesales.com
e-mail: coweemtn@hotmail.com

WRITE IN NO. 994

VERMONT TIMBER WORKS

Custom Timber Frames
for Residential and Commercial Projects

P.O. BOX 856, SPRINGFIELD VT 05156
(802) 885-1917
WWW.VERMONTTIMBERWORKS.COM

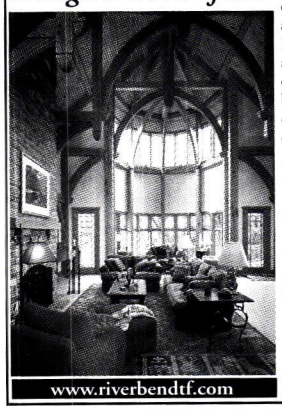
WRITE IN NO. 927

SOUTH COUNTY POST & BEAM
521 Liberty Lane, W. Kingston, RI 02892
1-800-471-8715 1-401-783-4415
Fax: 401-783-4494
Website: www.scpb.net

Wide Pine Flooring
Eastern White Pine
S4S Kiln Dried & Ready to Install
14-20 inch width standard
Prompt Delivery

WRITE IN NO. 134

Design a work of art



Strength & beauty are combined in the age-old art of timber framing. Riverbend Timber Frames are custom crafted for open floor plans and breathtaking vaulted ceilings with the rich elegance of wood.

Free brochure.
224-page planbook $20.

P.O. Box 26
Blissfield, MI
49228

Riverbend
TIMBER FRAMING
(517) 486-4355
www.riverbendtf.com

WRITE IN NO. 7540

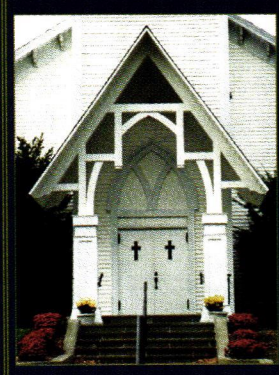
"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
The Editors

The More Extraordinary The Project... The More You Need Dreaming Creek

Commercial & Residential Timber Frame • Outdoor Structures • Timber Trusses











Dreaming Creek Timber Frame Homes, Inc.
Manufacturer of Timber Frame and Wood Products Building Nationwide
Website: www.dreamingcreek.com
Home Office: 804-598-4328
Find us in SWEETS, section 06170, 06130
Call for an architectural binder

WRITE IN NO. 1089

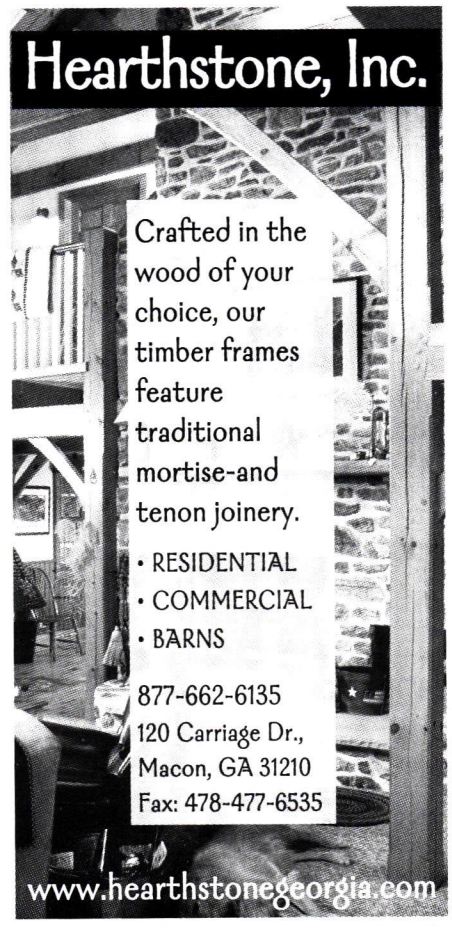
MICHIGAN TIMBER FRAMES
7420 Turk Road
Brooklyn, Michigan 49230
www.michigantimberframes.com
1-800-369-3284
Fax: 517-592-2411

WRITE IN NO. 341

BARBER LUMBER & ROOFING MATERIALS
• Virgin Heart Cypress sawn shingles and handsplit shakes
• Virgin growth heartpine, douglas fir and white cedar
• Also, timbers, flooring, siding, etc.
P.O.Box 263, Alachua, FL 32615
(904) 462-3772
Fax (904) 462-7037

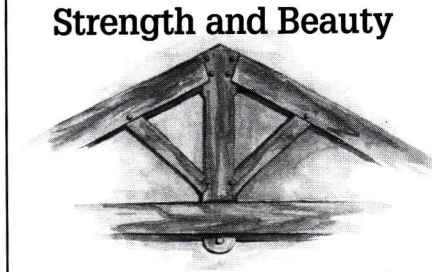
WRITE IN NO. 8074

Hearthstone, Inc.



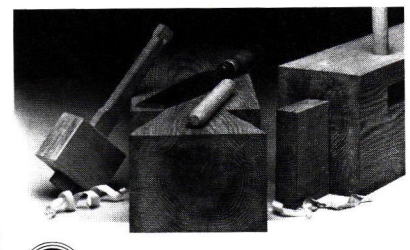
Crafted in the wood of your choice, our timber frames feature traditional mortise-and tenon joinery.
• RESIDENTIAL
• COMMERCIAL
• BARNS
877-662-6135
120 Carriage Dr.,
Macon, GA 31210
Fax: 478-477-6535
www.hearthstonegeorgia.com

Strength and Beauty



Our skilled craftsmen turn hand-crafted timbers into durable frame structures that last for generations. Or, if you prefer, our timber roof trusses provide the same beauty and endurance on a smaller, even more affordable scale.

339 Lamborntown Road
West Grove, Pennsylvania 19390



HUGH LOFTING TIMBER FRAMING INC
e-mail: hugh@hughloftingtimberframe.com
web site: www.hughloftingtimberframe.com
For literature, enclose $12.00
(610) 444-5382

WRITE IN NO. 663

BUYING GUIDE TO
TIMBER-FRAMES HOMES



Bent laminated trusses custom-manufactured by SUMMER-BEAM WOODWORKING were used for this project. Write in No. 616

Summerbeam Woodworking, Inc.
610-593-5033; Fax: 610-593-5533
www.summerbeam.com
Kirkwood, PA 17536

Supplier of regular straight & laminated curved timbers for residential & commercial structures. *Write in No. 616*

* * *

Tim Higgins Company
225-695-6006; Fax: Same as phone
P.O. Box 772
Prairieville, LA 70769

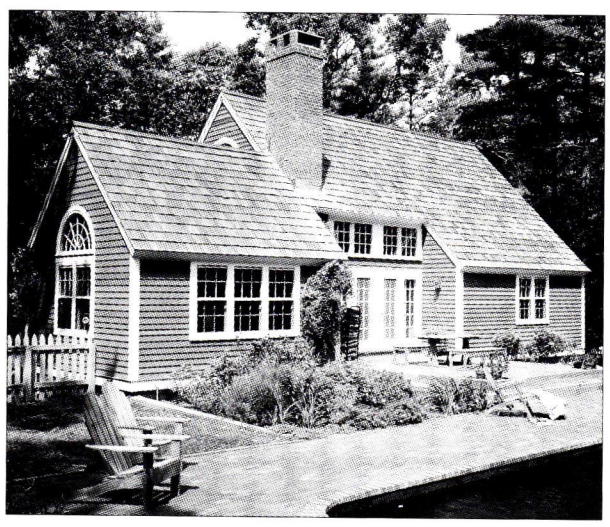
Manufacturer of antique wood flooring: remilled heart pine, salvaged from demolished buildings; matching stair treads, ceiling material & beams; antique heavy timbers, milled lumber, wood flooring & ceiling planks. *Write in No. 63*

* * *

Timberbuilt
716-337-0012; Fax: 716-337-0013
10821 Schaffstall Drive
North Collins, NY 14111

Manufacturer & designer of timber-frame homes & buildings: primarily in Western NY.

* * *



This elegant custom post-and-beam timber-frame home was built by TIMBERPEG. Call for more information

Timberpeg
603-298-8820; Fax: 603-298-5425
www.timberpeg.com
West Lebanon, NH 03784

Manufacturer designer, engineer & fabricator of custom post-&-beam structures: network of dealers provides local service; architectural staff & engineering facilitates communication with outside architects & designers; working with architect, firm will suggest framing solutions & joinery details, will size the frame members. *Call for more information*

* * *

Unique Timber Corp.
250-547-2400; Fax: 250-547-8888
www.uniquetimber.com
Lumby, B.C., Canada V0E 2G0

Custom builder of log & timber-frame homes; components for hybrid building approach; technical shop drawing & engineering support; all log & timber materials vacuum kiln dried at in-house facility; all projects built under protective cover in one of three production areas. *Write in No. 1133*

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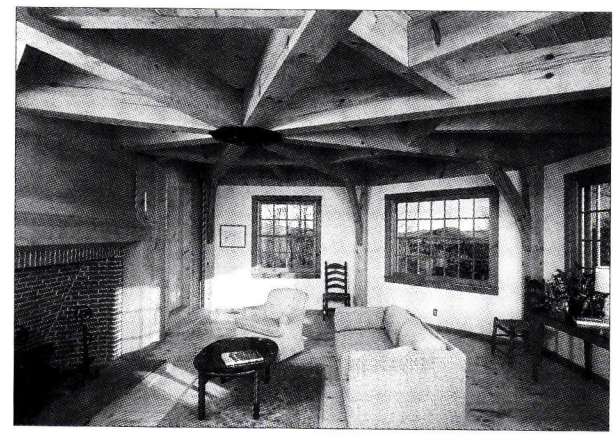


Wood beams and framing from VERMONT TIMBER FRAMES add to the rustic ambiance of this timber-frame residence. Write in No. 8540

Vermont Timber Frames, Inc.
518-677-8860; Fax: 518-677-3626
www.vtf.com
Cambridge, NY 12816

Supplier of traditional timber-frame products for commercial & residential projects: 25 years of experience in all forms of heavy-timber construction. *Write in No. 8540*

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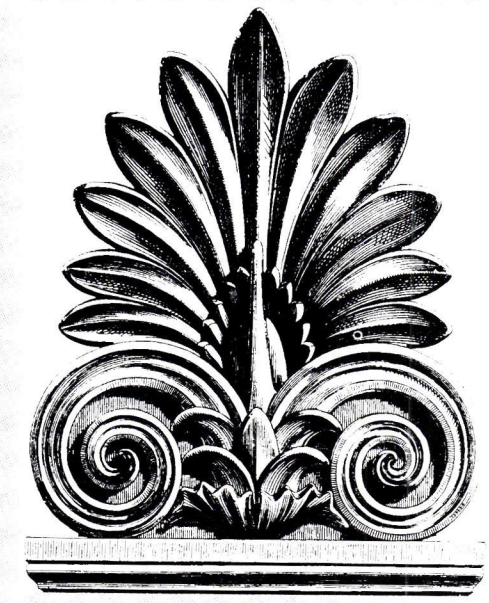
VERMONT TIMBER WORKS designed and built this striking timber-frame home. Write in No. 927

Vermont Timber Works, Inc.
802-885-1917; Fax: 802-885-6188
www.vermonttimberworks.com
Springfield, VT 05156

Manufacturer of timber frames & trusses for homes & commercial buildings: design, cutting & assembly of frames; fir, oak, pine & hemlock & glue-laminated beams; traditional mortise-&-tenon joinery; hardwood pegs; frames custom-designed. *Write in No. 927*

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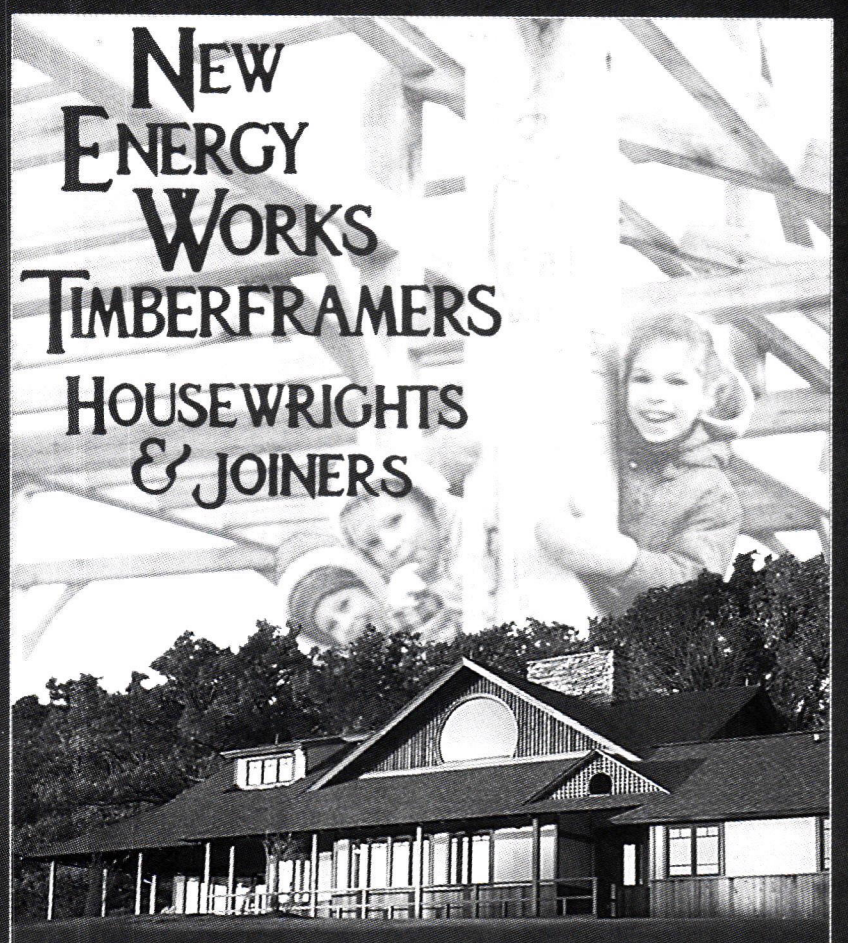


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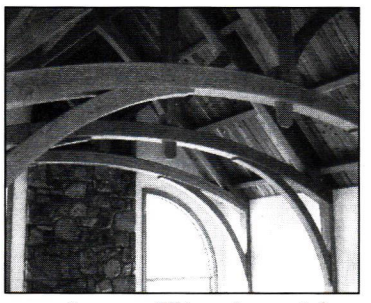
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While structural integrity is imperative, functionalism must be married to form. Our experienced designers and craftsmen ensure that each timber in the frame performs its job both structurally and aesthetically.

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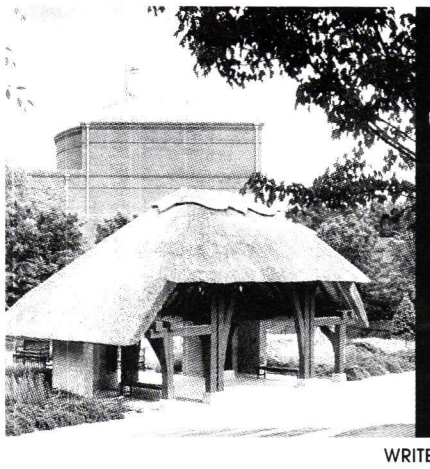


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277 W. Shady Road, Kirkwood, PA 17536

(717) 529-6063 (-4015 fax) www.summerbeam.com

WRITE IN NO. 616



Southern Timberwrights

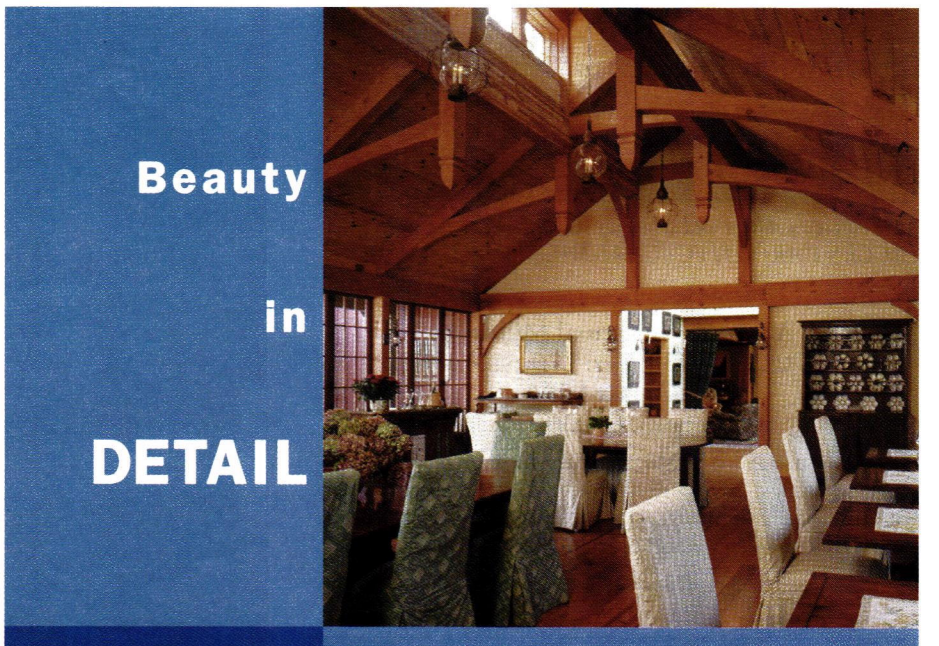
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BUYING GUIDE TO
THE HAND-BUILT WOOD INTERIOR

About This Buying Guide

To create this Buying Guide, the Editors contacted artisans who provide HAND-BUILT WOOD INTERIORS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

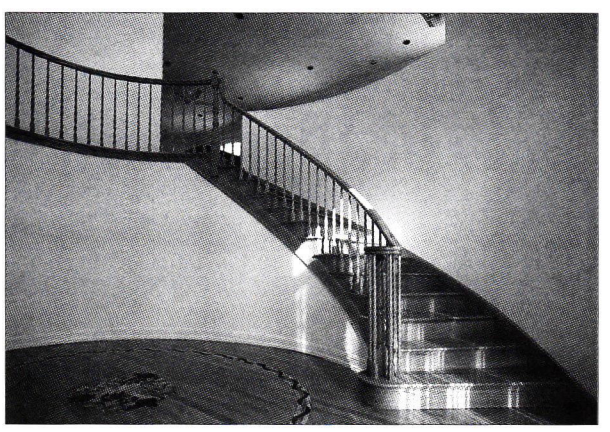


The custom moldings and windows shown here are the work of ACCENT ARCHITECTURAL MILLWORK.

Accent Architectural Millworks
770-237-2933; Fax: 770-513-2385
P.O. Box 1096
Auburn, GA 30011

Manufacturer, distributor & custom fabricator of casings/moldings, curved moldings, carved & paneled wood doors, wood columns & capitals, custom wood windows, shutters & more: all wood species.

* * *



This sweeping staircase and inlaid flooring is the work of ADAMS STAIR WORKS & CARPENTRY. Write in No. 8182

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of custom stair parts & turnings: custom stair kits; circular, spiral & straight stairs; pre-fab or K.D.; installation; custom libraries, mantels, wainscoting, ceiling beams & built-ins. *Write in No. 8182*

* * *

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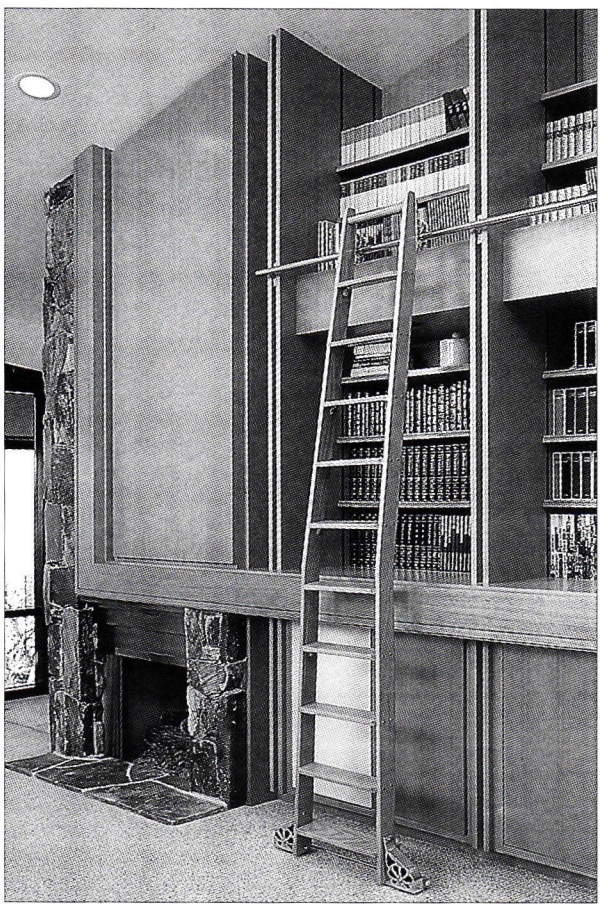
Manufacturer & supplier of standard & custom moldings in fine hardwoods & standard & custom hand- & machine-carved components: corbels, table legs & aprons, medallions, onlays & ornament; cherry, maple, red oak, poplar, mahogany, walnut & many other domestic & exotic species; custom mantels in any species; national distributor of imported & domestic hardwoods; distributor of Focal Point & Duraflex moldings. *Write in No. 8183*

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www.outwater.com
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ARCHITECTURAL STAIRBUILDING AND HANDRAILING built this elegant custom staircase.

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www.jamesrdean.com
Cooperstown, NY 13326

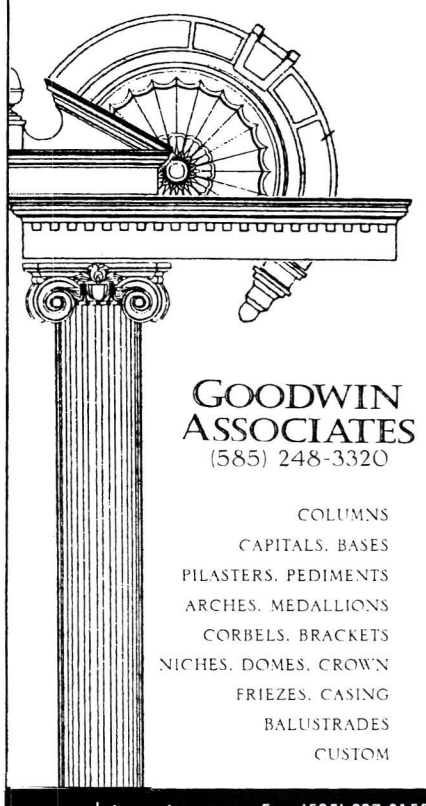
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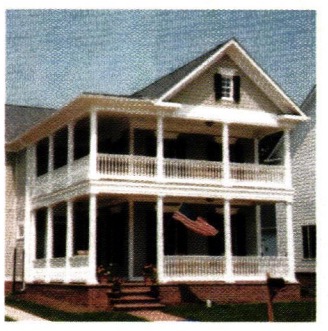
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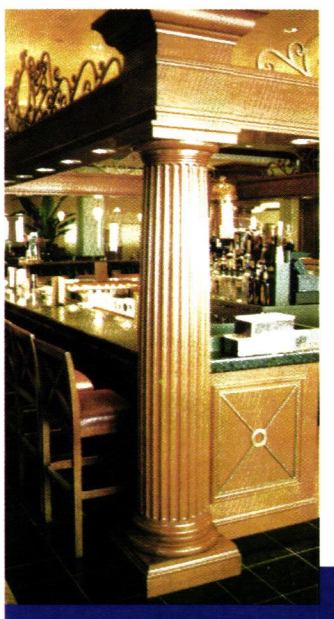
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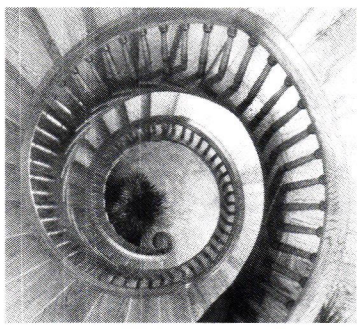
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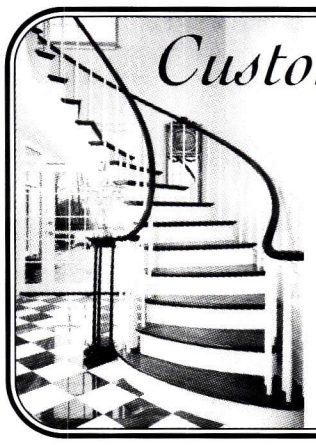
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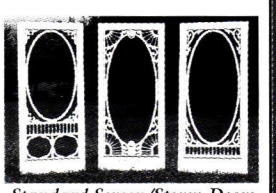
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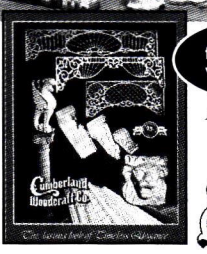
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* * *

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* * *

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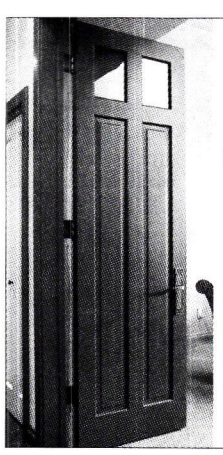
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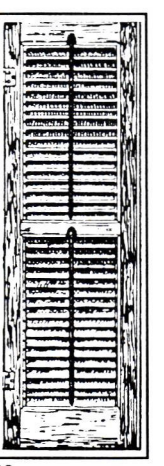
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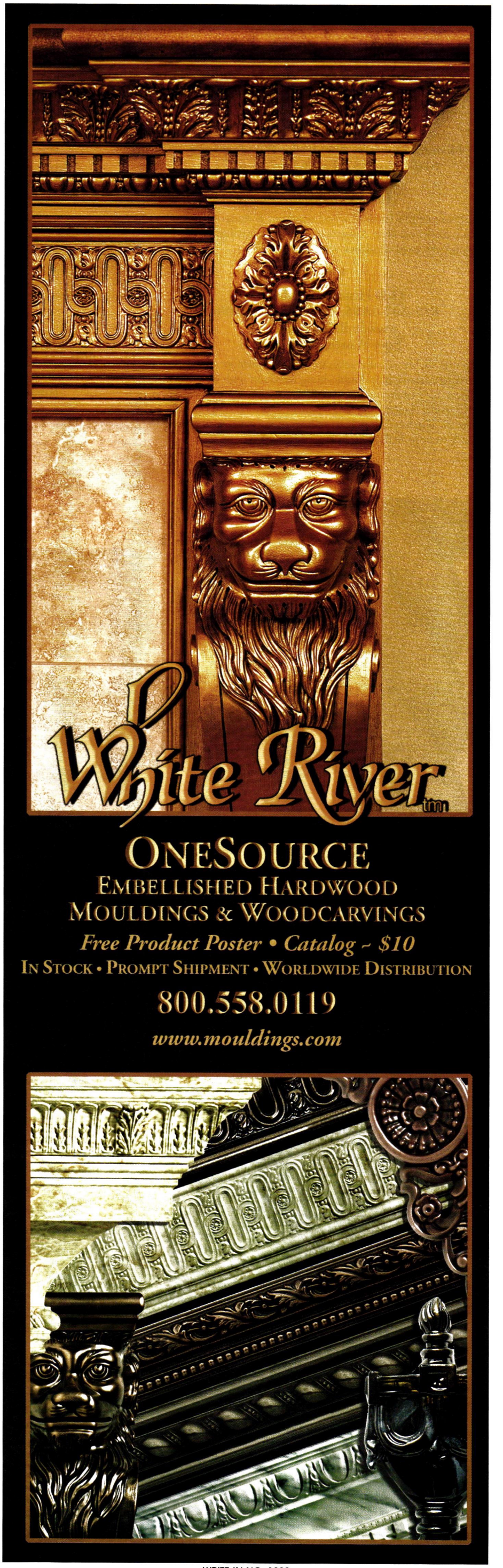
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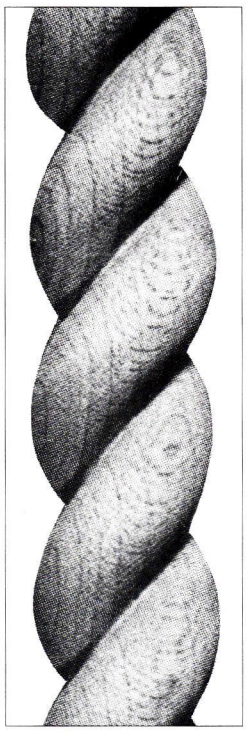
Custom manufacturer of wood windows & doors for restoration or period-style construction: circular casings & moldings for doors & windows. *Write in No. 3570*

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www.hullhistorical.com
Fort Worth, TX 76104

Supplier of historically accurate doors, windows, columns, paneling & moldings: double-hung windows with weights & pulleys to match historic profiles; custom fabrication & replication; casings, moldings, paneling, doors, stairs & stair parts & windows; longleaf yellow pine, cypress & other woods as specified. *Write in No. 3016*

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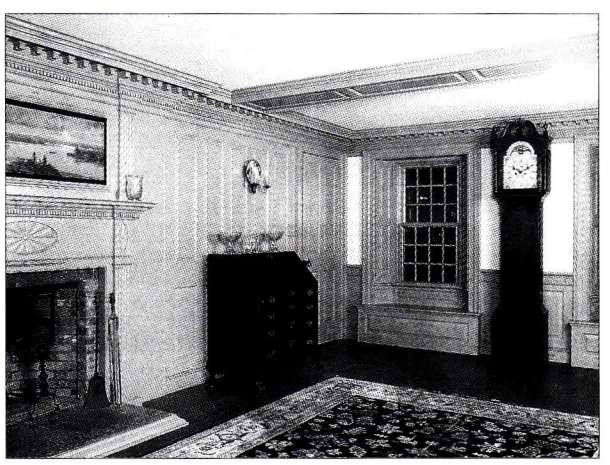


This hardwood rope molding from JMS WOOD PRODUCTS is available in diameters ranging from 3/8 in. to 24 in. Write in No. 6320

JMS Wood Products
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8825 Shirley Ave.
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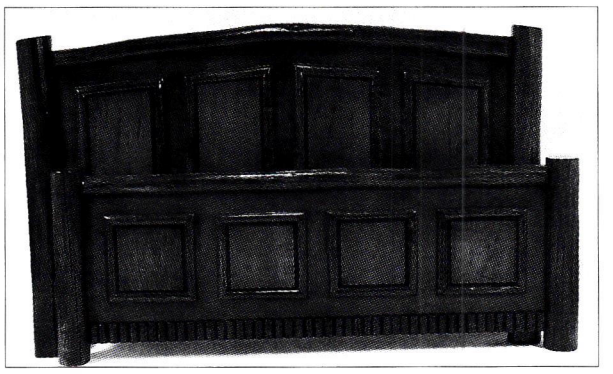
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www.newenglandwoodturners.com
Andover, CT 06232

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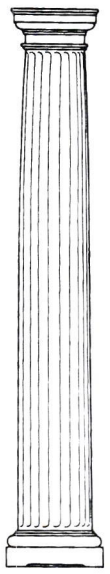
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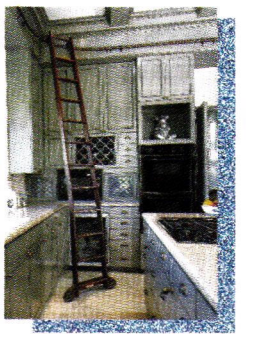
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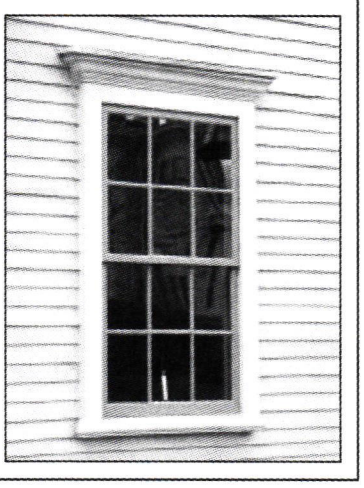
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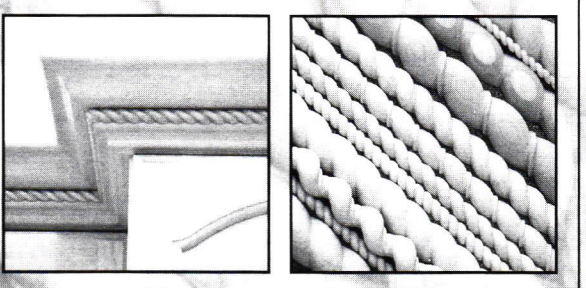
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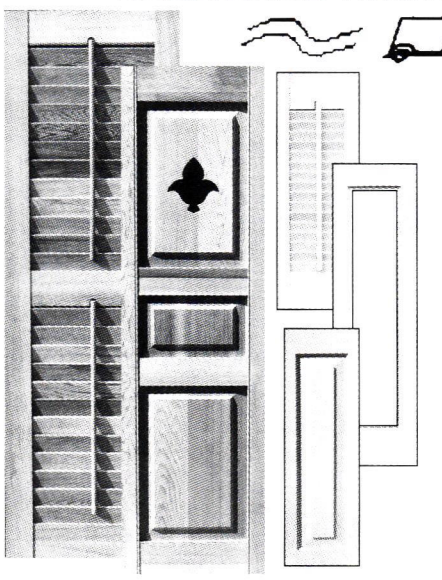
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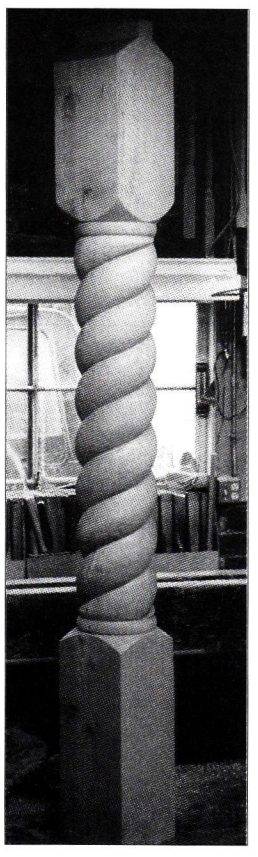


The woodwork in this interior was crafted by POWELL CABINET AND FIXTURE CO.

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The custom kitchen cabinetry shown here was designed by Charlotte Moss of The Design Collaborative and built by REILLY WOODWORKS.

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www.reillywoodworks.com
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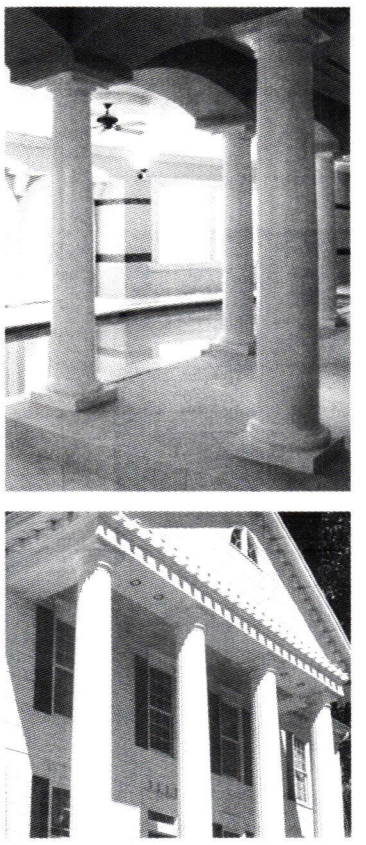
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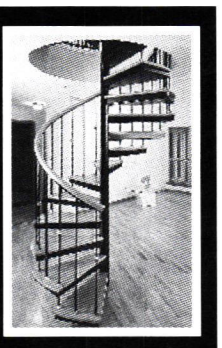
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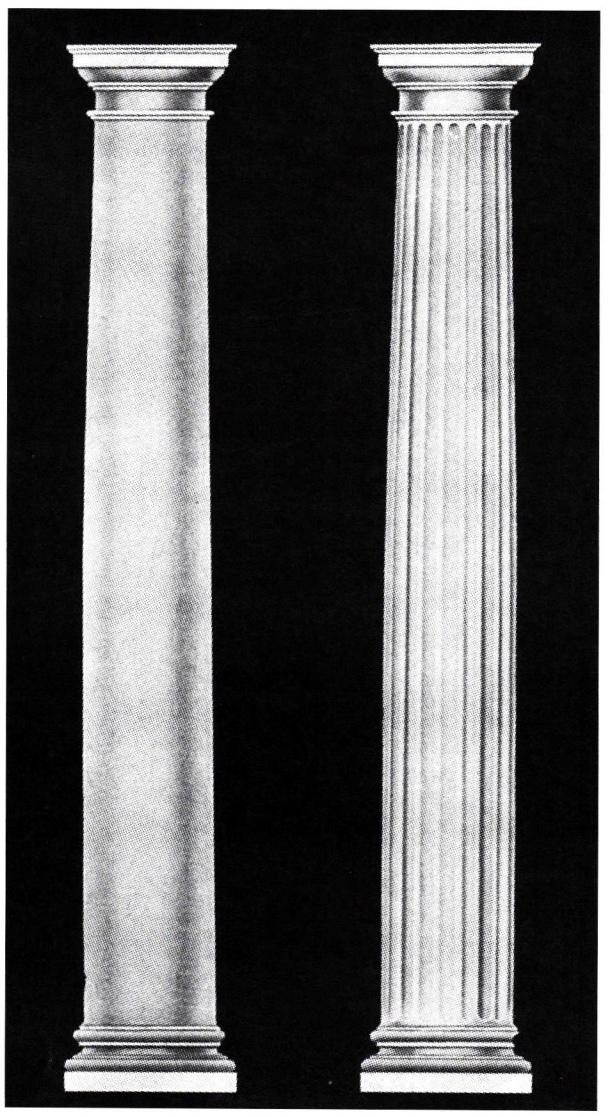
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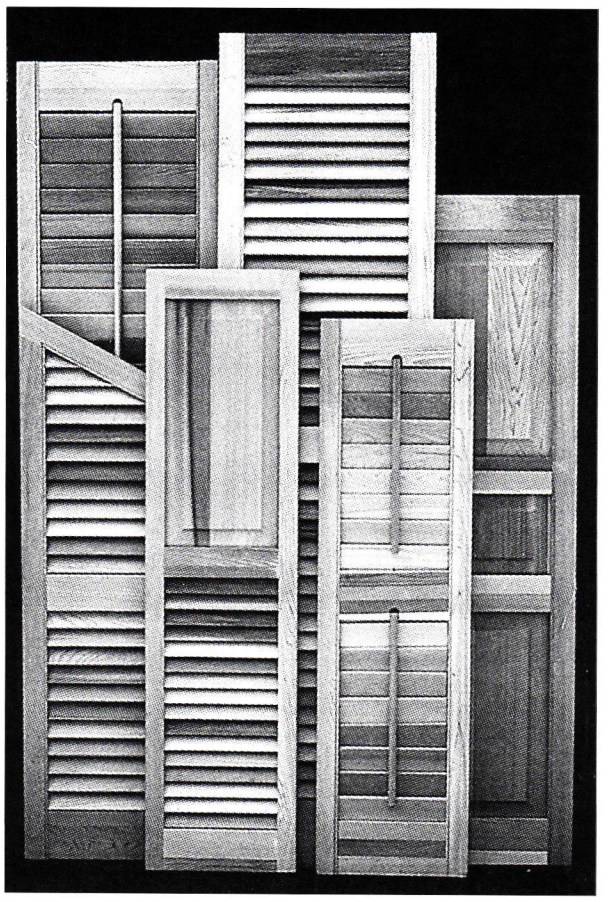
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Greenville, GA 30222

Supplier of interior & exterior custom & stock shutters: 2-1/2-in. movable louvers; raised-panel & fixed louvers; finished or unfinished; shutter hardware. *Write in No. 6830*

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: interior & exterior; red cedar, basswood, poplar & red oak; traditional styles in all sizes; moveable louvers, fixed louvers, board & batten, raised panels, cut outs, hardware & full painting service; nationwide shipping. *Write in No. 5005*



This is a sampling of the Western red cedar shutters in various styles and sizes available from SHUTTERCRAFT. Write in No. 5005

Southern Staircase
800-874-8408; Fax: 770-888-7344
www.southernstaircase.com
Alpharetta, GA 30005

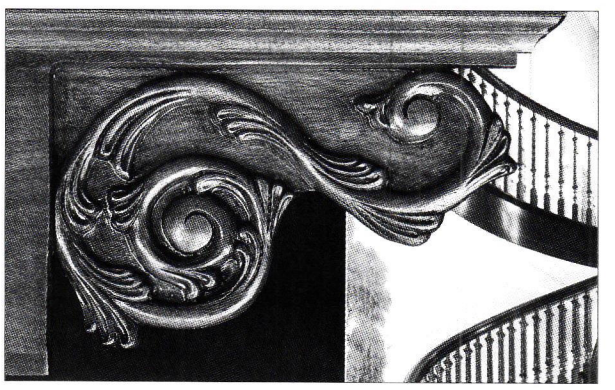


Custom turned oak balusters copied from period drawings, bowed treads, and curbed stringers were fabricated by SOUTHERN STAIRCASE to create this striking custom staircase.

Manufacturer of curved, spiral, flared & straight stairs: wood or metal; CAD drawings; prefit handrails; job site delivery; free quotations; full line of stock or custom parts; antique parts copied; new patented Stair-In-A-Box easily assembled on site.

Spartan Architectural Columns
800-949-5450; Fax: 541-826-9648
www.spartanbldg.com
Medford, OR 97501

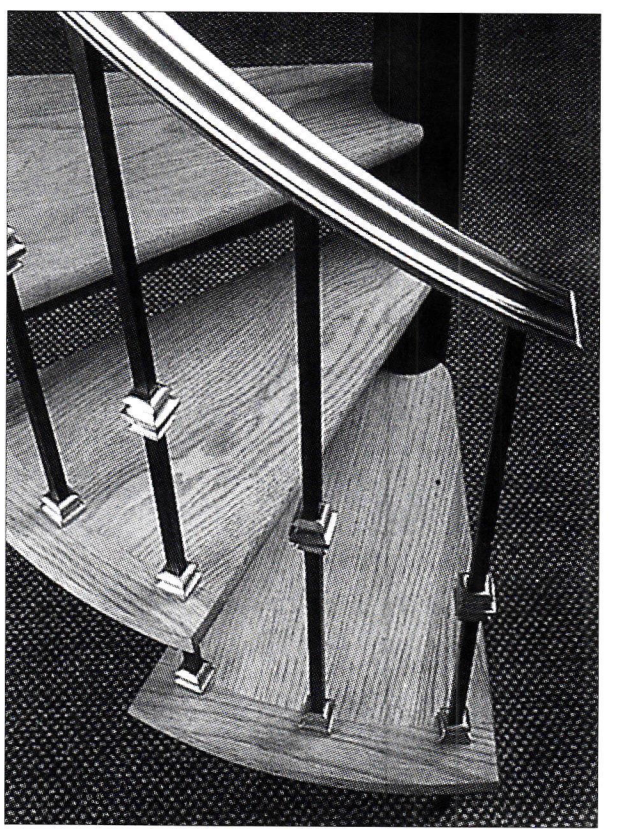
Wholesale distributor of true architectural columns, ornamental capitals, colonial columns, poly porch systems: custom designs & sizes; all species of wood, FRP, GRG, GFRC, poly vinyl & fiberglass; 24-hour quoting on standard styles & materials, full submittal information & shop drawings on request; fabricator of vinyl products: fences, decking, railing, pergolas, gazebos; standard & custom designs; permanent decks & ranch-rail, residential or picket fences. *Write in No. 5650*



This Fern tread bracket is one of the many patterns available from STAIR SPECIALIST. Call for more information

Stair Specialist, Inc.
616-964-2351; Fax: 616-964-4824
www.stairspecialistinc.com
Battle Creek, MI 49015

Manufacturer of custom circular wood stairs: straight & spiral; rails, balusters/spindles, newel posts, custom turnings & kits; oak, walnut, pine, cherry, mahogany, maple & others. *Call for more information.*



Model #48S from STAIRWAYS, INC., features the firm's #220 bronze molded handrail, 5/8-in. baluster with bronze color and shoe, and #140 oak tread with nose. Write in No. 4870

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

Manufacturer of metal & wood staircases: straight, curved, spiral; metal stair parts, metal stair treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; fabricated or kits; any size; ships worldwide. *Write in No. 4870*

Sterling Staircase & Handrail
802-253-6339; Fax: 802-253-7652
www.sterlingstaircase.com
Stowe, VT 05672

Designer, fabricator & installer of custom staircases, handrails, newels & fittings: continuous curved handrails; carvings & turnings up to 9 ft. long & 3-ft. dia.; will ship to & install anywere; straight, curved, circular & spiral stairs; rails, balusters & custom turnings. *Write in No. 547*

BUYING GUIDE TO
THE HAND-BUILT WOOD INTERIOR



These custom balusters and newel posts were carved by STERLING STAIRCASE & HANDRAIL using soft maple timbers with a hand-planed finish. Write in No. 547

* * *

Turnings Unlimited
800-797-8757; Fax: 937-845-0230
www.turningsunlimited.com
New Carlisle, OH 45344

Manufacturer of balusters & newels: new & exact detail reproduction of any part, picture or design; fluted, spiral & rope designs; hand-carving & CNC routing of flat, curved, or 3-dimensional parts. *Write in No. 327*

* * *



These elaborate hardwood hand-carved moldings are the work of WHITE RIVER HARDWOODS-WOODWORKS. Write in No. 1099

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of smooth & embossed hardwood, embossed MDF & high-relief Mon Reale moldings: authentic hand-carved wood carvings; casings, moldings, doors, entryways & mantels; poplar & red oak in stock & other species as custom order. *Write in No. 1099*

* * *

Withers Industries, Inc.
843-376-0013; Fax: 843-376-0020
www.withersind.com
Summerville, SC 29485

Supplier of interior plantation shutters & hardware: extensive technical literature & sales brochures; poplar & oak interior shutters & Spanish red cedar exterior shutters; raised, Bermuda & more.

* * *

Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad Street
Navasota, TX 77868

Manufacturer of historically accurate millwork reproductions for interior & exterior applications: doors, gingerbread, mantels, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings & porch parts, columns; straight & curved/circular wood stairs; rails, balusters/spindles, fencing, newel posts, custom turnings; any species. *Write in No. 7120*

* * *

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
839 Broad Street
Utica, NY 13501

Manufacturer of custom wood windows & doors: any size or shape; complete architectural-millwork service; all domestic hardwoods & Honduras mahogany & Spanish cedar; linear stock, paneling, casework, moldings & trim. *Write in No. 9640*

* * *

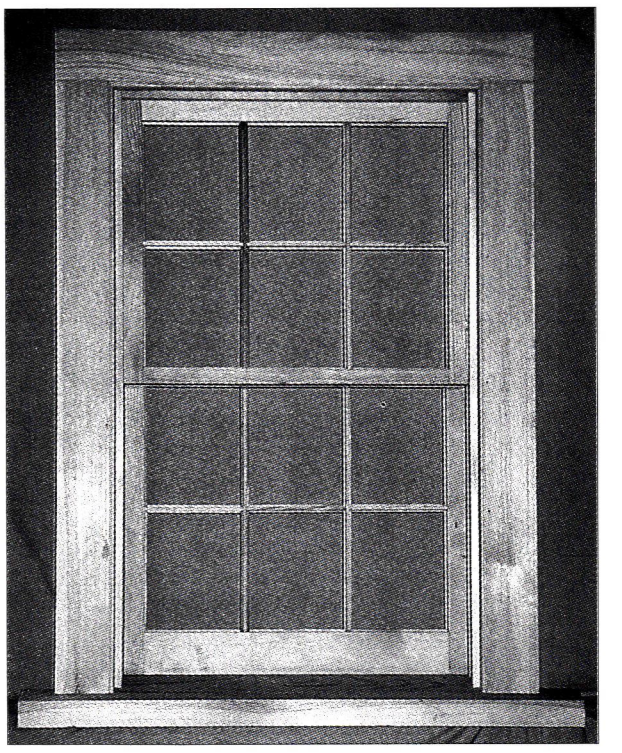
Woodline Co.
562-436-3771; Fax: 562-436-8891
1521 W. 14th St.
Long Beach, CA 90813

Supplier of architectural wood products: wood carvings & corbels, stair parts, finials, balusters, newel posts, rosettes, columns, capitals & mantels in oak, poplar & alder; special orders in other species; wood columns up to 30-in. dia. & 22-ft. length. *Write in No. 5240*

* * *

Woodworks Company
845-677-3960; Fax: 845-677-5964
2559 Rt. 44
Salt Point, NY 12578

Fabricator of reproduction millwork since 1976: Victorian & Federal reproduction turnings & rail; stair parts, windows, doors & moldings. *Write in No. 3061*



Double-hung windows with true divided lites are a specialty of WOODWORKS COMPANY. Write in No. 3061

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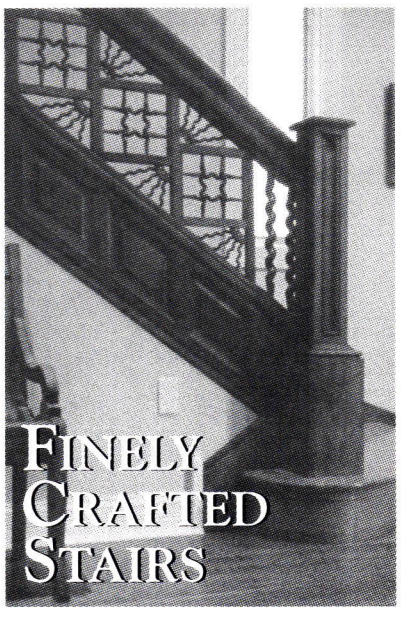
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BUYING GUIDE TO
WOOD DOORS & ENTRYWAYS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of WOOD DOORS & ENTRYWAYS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Agrell & Thorpe, Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellandthorpe.com
Mill Valley, CA 94941

British master carvers based in the USA with capacity of over 30,000 hours of custom wood sculpture per year: decorative architectural carving; paneling/wainscoting, carved panels, interior doors, moldings & trim; all wood species; 100% custom work; installation services. *Write in No. 90*

* * *

Arched Casings
888-273-2567; Fax: 614-873-9963
8490 Carters Mill Road
Plain City, OH 43064

Manufacturer of architectural radius wood products: moldings, extension jambs & custom shapes for doors, windows & cased openings; custom profiles & nationwide shipping available. *Write in No. 313*

* * *



ARCHITECTURAL COMPONENTS crafted this reproduction door from the circa 1760 Rev. John Williams house in Deerfield, Mass.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Designer & manufacturer of reproduction & custom wood windows & doors using traditional details, materials & joinery: paneled, carved, louvered, French, pocket & art glass doors; casings/moldings, complete entryways, art-glass sidelites & reproduction doors; mahogany, pine & others as specified.

* * *

Architectural Paneling, Inc.
212-371-9632; Fax: 212-759-0276
www.apaneling.com
New York, NY 10022

Manufacturer & custom fabricator of traditional French & English hand-carved paneling, mantels & molding; casework & cabinetry, paneling/wainscoting, carved panels, interior doors, moldings & trim, stairs & railings; walnut, mahogany, cherry, oak & poplar; custom work. *Write in No. 6490*

* * *

Architectural Products by Outwater
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; wood casings & moldings. *Write in No. 335*

* * *



The model #BOL-2003 from BOLECTION DOOR features carved panels made of pressure-formed medium-density fiberboard. Write in No. 519

Bolection Door
336-851-5208; Fax: 888-511-5209
www.bolectiondoor.com
Greensboro, NC 27420

Supplier of solid, one-piece MDF doors in any design or size, with or without raised moldings: custom doors from CAD drawings; radius-top, custom heights & widths, stile & rail, panel, all to custom specifications. *Write in No. 519*

* * *

Brothers' Custom Windows & Doors
650-592-9504; Fax: 650-592-9523
www.brotherswindows.com
San Carlos, CA 94070

Manufacturer of custom wood windows & doors: historical, traditional & modern; all styles & types; large selection of wood, glass & hardware options; large projects. *Write in No. 567*

* * *

Charles Bergerson
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

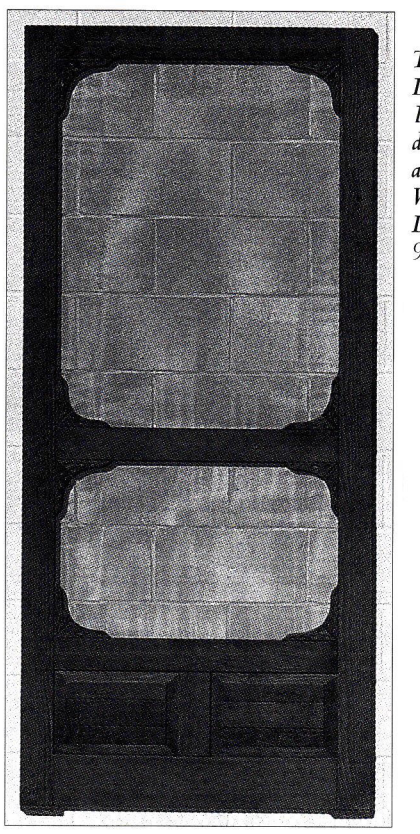
Manufacturer of custom wood windows & doors since 1977: many glazing options; milling to a four-thousandth-of-an-inch tolerance; Western red cedar & other species; etched & beveled glass; paneled, French & art glass doors; casings/moldings, complete entryways, art-glass sidelites.

* * *

Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Manufacturer & custom fabricator of antique flooring: chestnut, oak, pine & heart pine; wide board, strip & random width; custom doors & furniture in antique oak & chestnut. *Call for more information.*

* * *



This model #3621-P is one of over 100 styles of screen doors that are available from COPPA WOODWORKING. Write in No. 9600

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; any color stain or paint; pine, Douglas fir, red oak & mahogany; Adirondack furniture & benches. *Write in No. 9600*

* * *

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Manufacturer of fine New England-style post-&-beam carriage houses, garden sheds & country barns: buildings are pre-cut & pre-engineered for assembly by either the firm or a professional carpenter; new post-&-beam barns; new horse barns; cupolas, hand-forged hardware, windows & doors. *Write in No. 246*

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Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Supplier of carved ornament: hand-crafted wall-units, fireplace surrounds & paneling in select hardwoods with exotic veneers; hand-crafted porch trim; brackets, spandrels, turnings & posts; screen doors & porch swings in select hardwoods or PVC; gazebos, columns, balustrades; licensee of the Victorian Society In America for wood trim. *Write in No. 1310*

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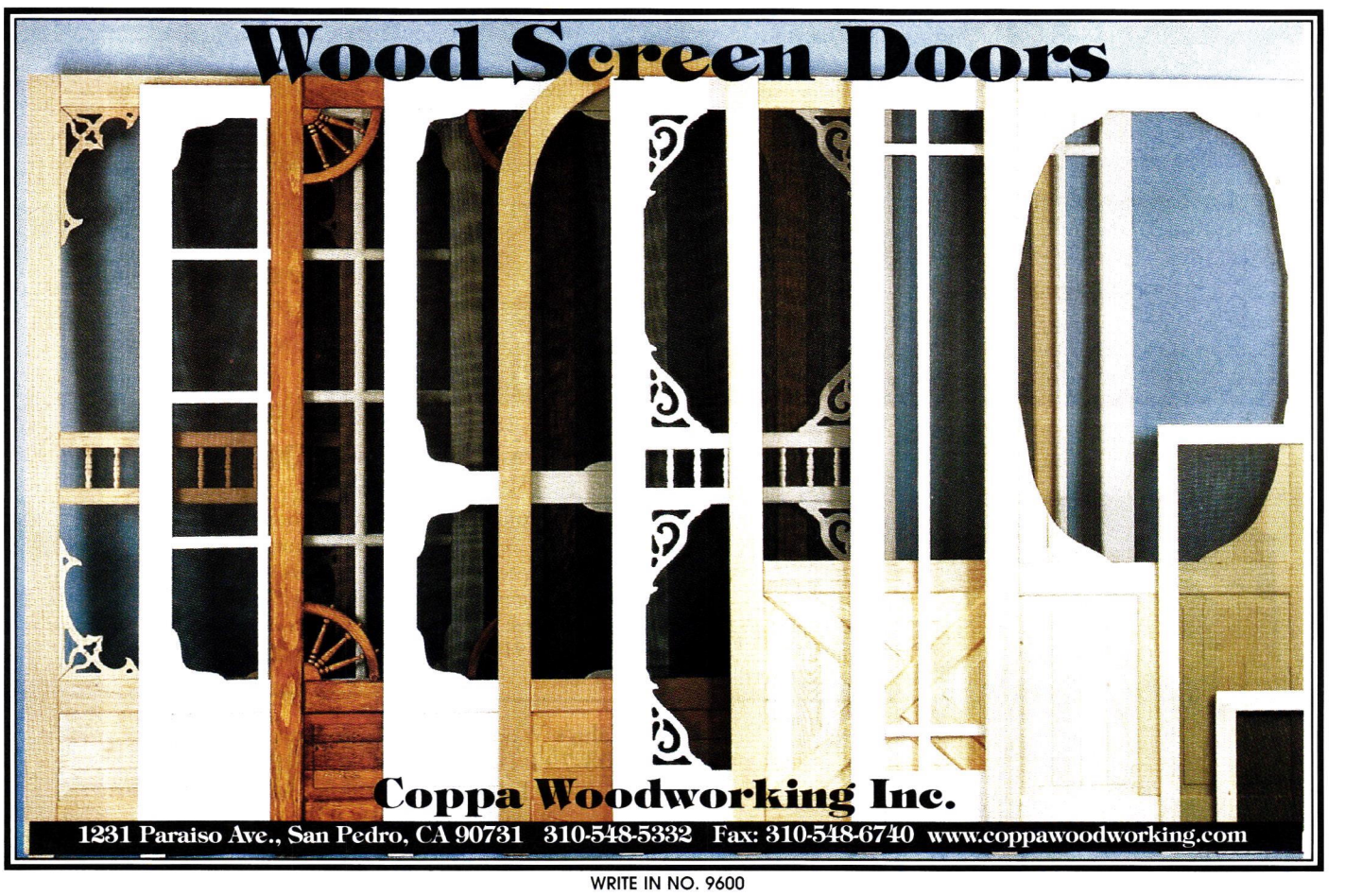
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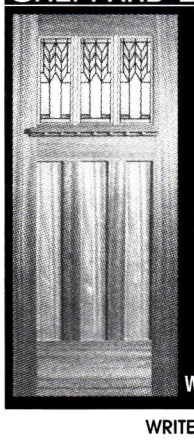


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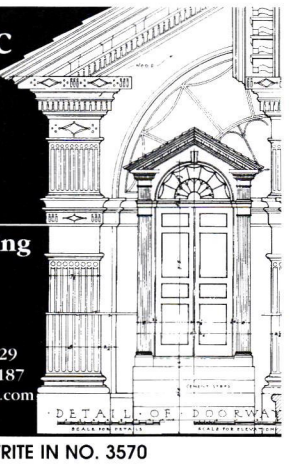
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WOOD DOORS & ENTRYWAYS

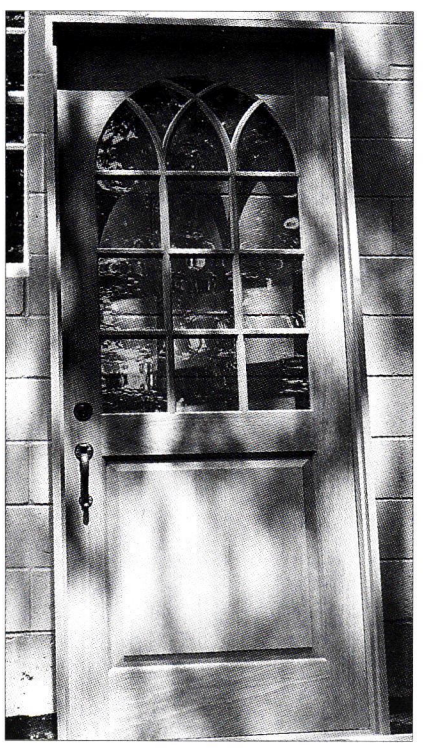
ture or stairs; plinth blocks for door surrounds. *Write in No. 6320*



JOSEPH MILLWORKS specializes in custom wood entry doors, such as the model shown here. Call for more information

Joseph Millworks
541-894-2347; Fax: Same as phone
www.josephmillworks.com
Baker City, OR 97814

Manufacturer of custom doors, windows & millwork: new & restoration; Craftsman styles; true divided lites; mortise-&-tenon construction in recycled Douglas fir. *Call for more information.*



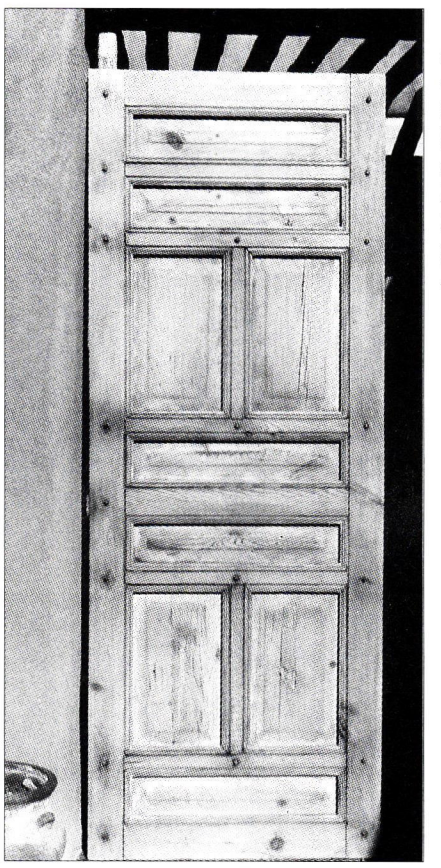
KINGSLAND CO. created this Honduras mahogany door with Gothic-topped, true divided-lite tempered glass windows. Write in No. 4574

Kingsland Co. Doors
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of entryways: custom-designed in Honduras Mahogany; doors, jambs, thresholds; single glass, insulated glass, true divided lites, leaded-glass sidelites & transoms; screen doors, storm doors & removable panel-screen porch enclosures with an option for glass; custom-designed for all applications. *Write in No. 4574*

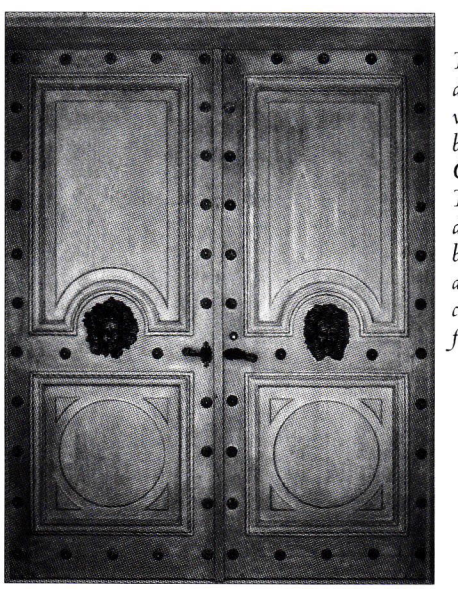
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Santa Fe, NM 87505

Supplier of custom doors & furnishings in antique styles. *Write in No. 820*



Custom doors with a distressed look, as shown here, is one of the specialties of LA COMPANIA ANTIQUA. Write in No. 820

Mahlia Collection
520-791-2185; Fax: 520-761-2858
www.mahliacollection.com
Nogales, AZ 85628



This 9x7-ft. double door was fabricated by MAHLIA COLLECTION using a distressed, steel-brushed patina and bronze escutcheons and face plates.

Custom fabricator of double-door entryways: 9x7 ft.; of charred alderwood with distressed, steel-brushed, timeworn patina & bronze escutcheons & face plates; 17th-century Tuscan villa style; custom sizing.



These elegant French doors from MARVIN WINDOWS allow the light to pour into this residence.

Marvin Windows
888-537-8268; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

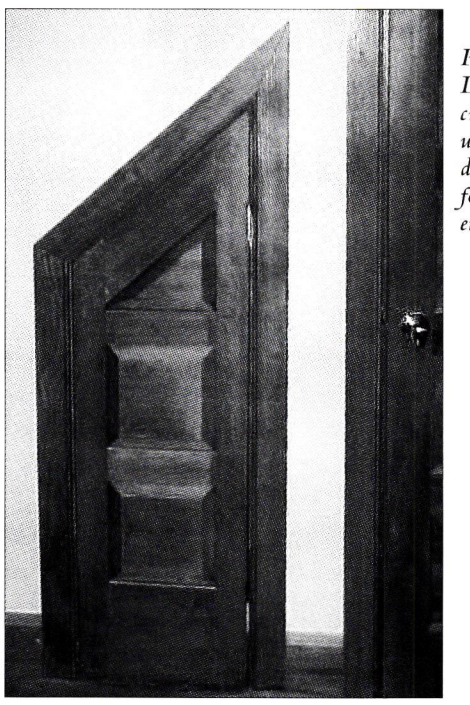
Manufacturer since the early 1900s of clad & clad-wood windows & doors: over 11,000 standard sizes & virtually unlimited custom sizes.

Maurer & Shepherd, Joyners
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122 Naubuc Avenue
Glastonbury, CT 06033

Manufacturer of historic reproduction architectural millwork in pine & mahogany: windows, doors, entryways & raised paneling. *Call for more information.*

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www.metropolitanartifacts.com
Atlanta, GA 30341

Supplier of European & American architectural antiques; entry doors; wood, iron & beveled glass; wine cellar doors; extensive selection of door hardware & exterior lighting. *Write in No. 308*



PERIOD DOOR CO. created this unusual reproduction door for a special entrance.

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Townsend, MA 01469

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Select Millwork Co.
616-349-7841; Fax: 616-349-5190
www.selectmillwork.com
Kalamazoo, MI 49004

Manufacturer of a wide selection of stock moldings, doors, paneling, staircasing & flooring: veneer or solid wood; all species; matching interior trim; guaranteed rigid quality control. *Write in No. 840*

Sheppard Doors & Glass
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www.beveldoor.com & www.craftsmandoor.com
Humble, TX 77346

Manufacturer of Crafstman & Victorian-style stained- & leaded-glass doors, sidelights, transoms & solid-mahogany entryways: custom stained & leaded glass; delivery & shipping anywhere. *Write in No. 857*

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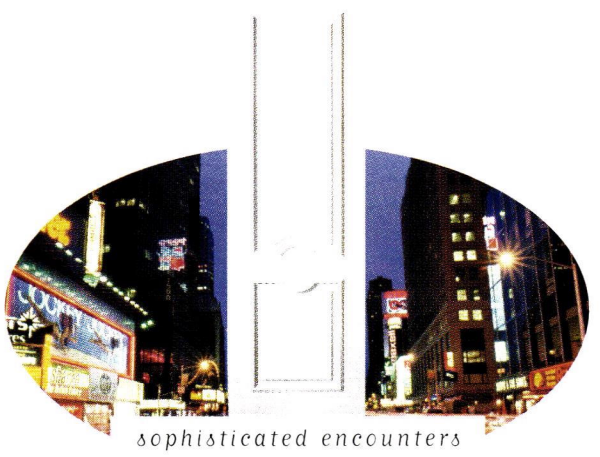
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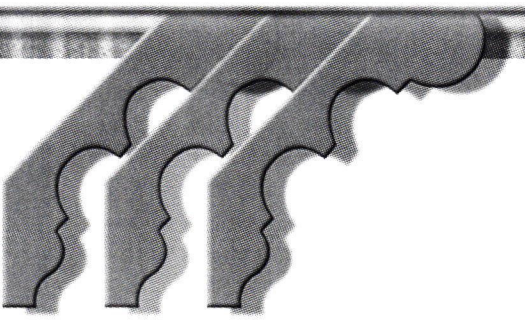
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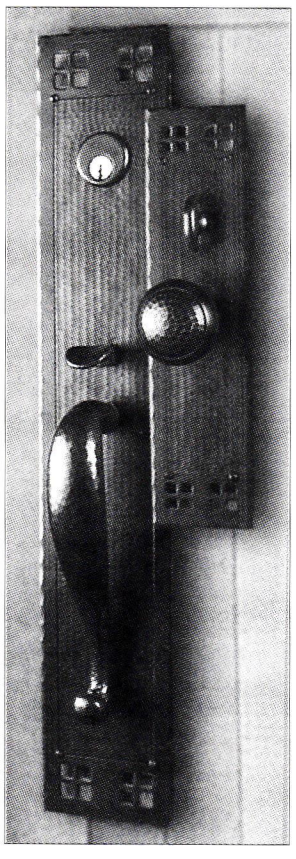
CIRECAST offers reproduction hardware based on Victorian designs created between 1870 and 1885, such as the Lily shown here, which is attributed to a design patented by the Sargent Lock Company circa 1875. Write in No. 244

* * *

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
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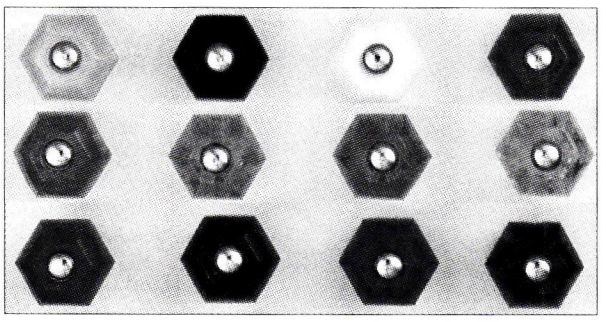


The model #C001PFC large entry Pacific set from CRAFTSMEN HARDWARE measures 3-1/2x21 in. Write in No. 6980

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

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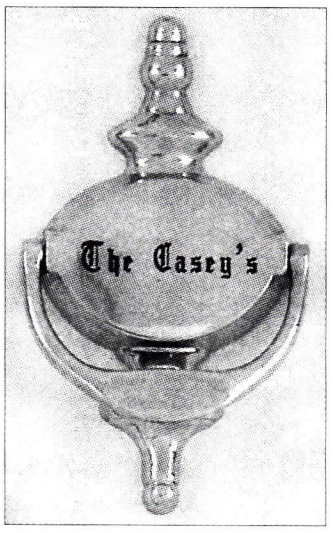


Crystal knobs from CROWN CITY HARDWARE's Depression Glass Collection are available in two sizes and a variety of colors. Write in No. 432

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

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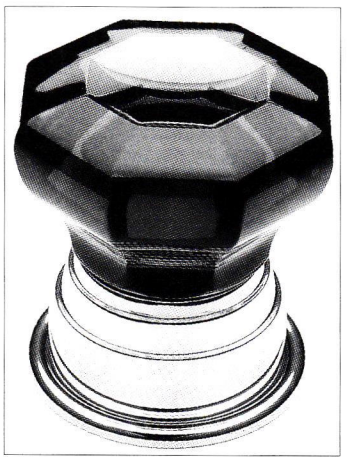


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This regal amethyst crystal knob is one of the many colors offered by E.R. BUTLER. Write in No. 2260

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www.erbutler.com
New York, NY 10012

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www.emtekproducts.com
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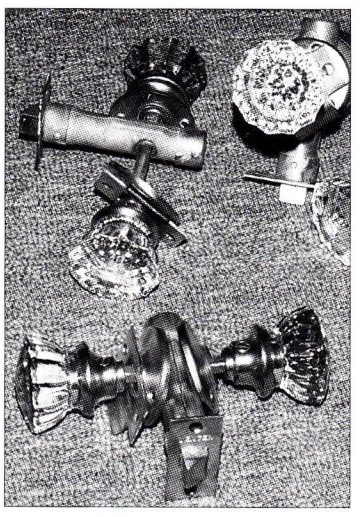


This reproduction beaded egg knob with oval beaded sideplate from EMTEK PRODUCTS harkens back to the 1880s when oval plates were used to lend a refined look to residential locks.

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Eugenia's Antique Hardware
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www.eugeniaantiquehardware.com
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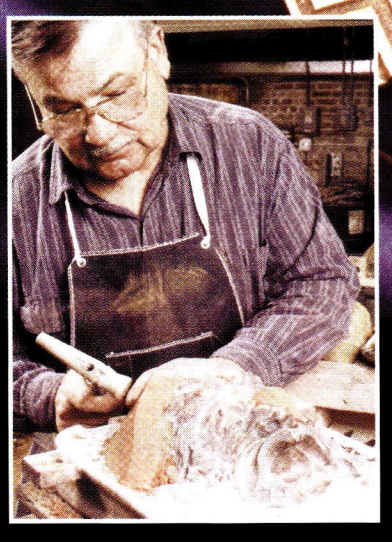
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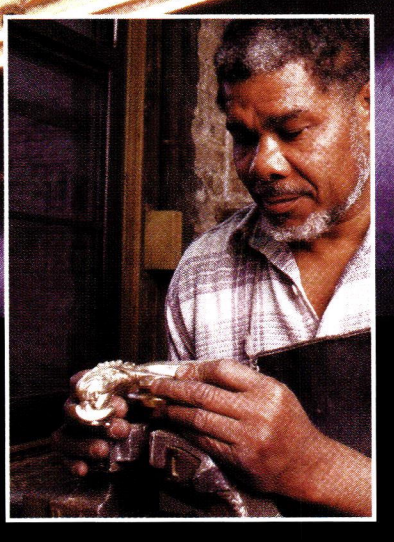
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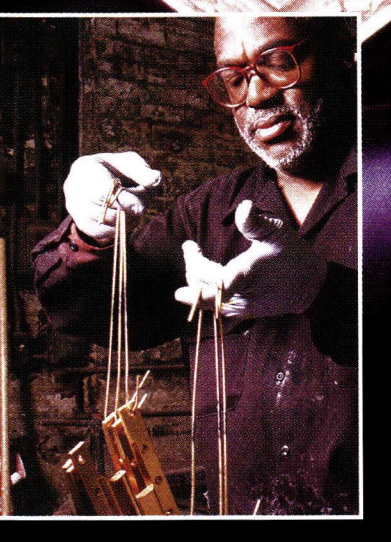
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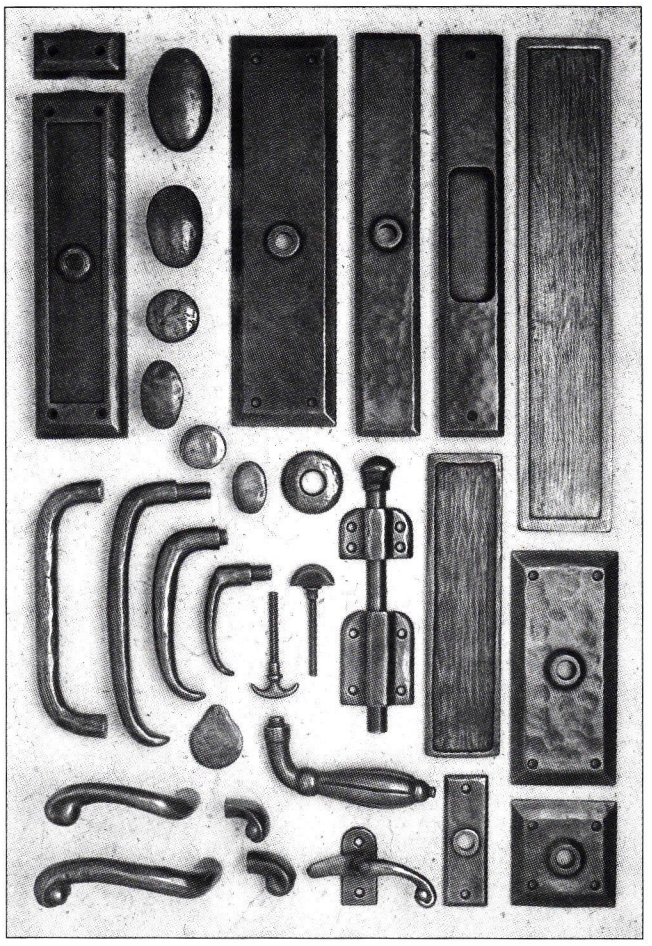
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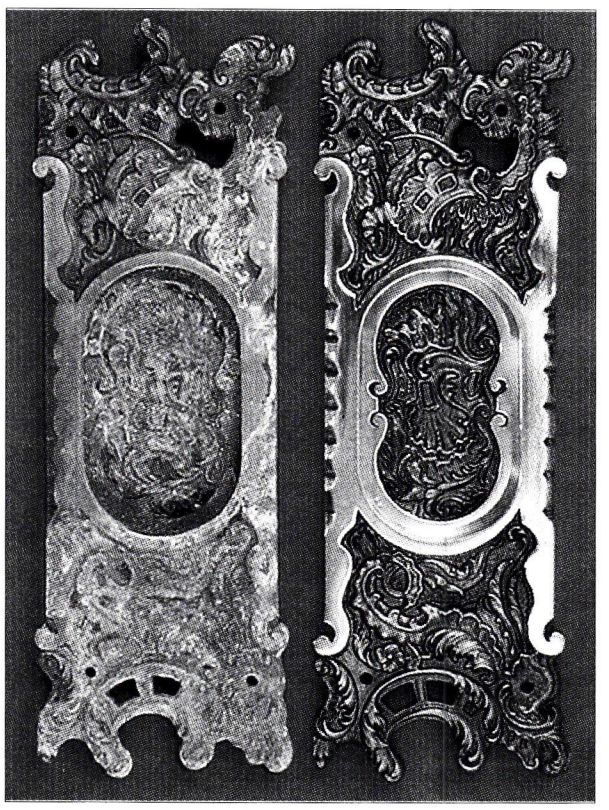
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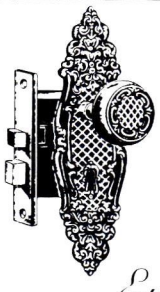
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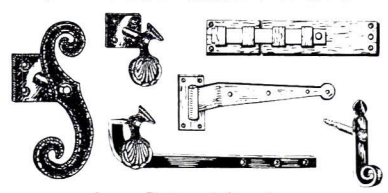
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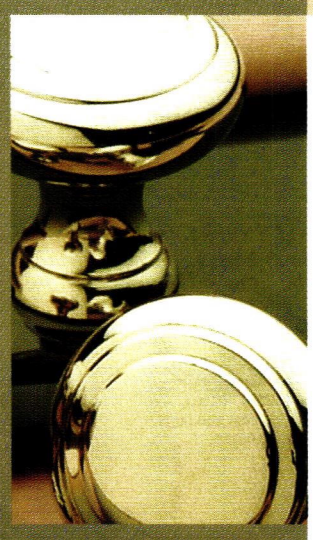
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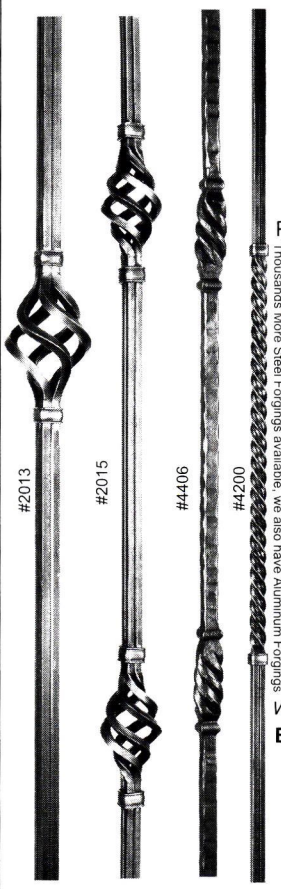
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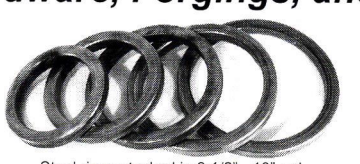
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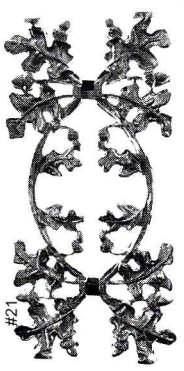
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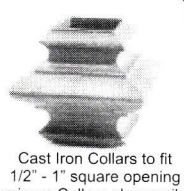


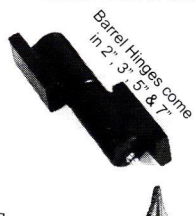

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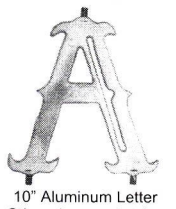


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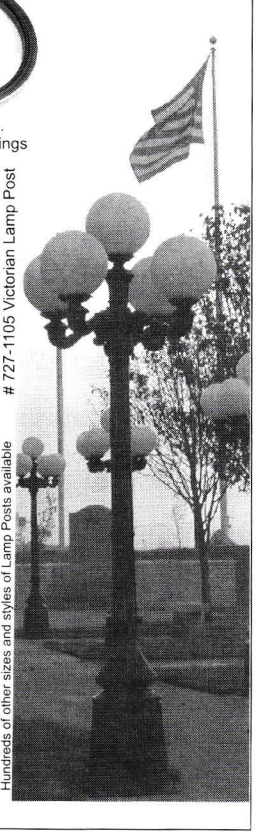



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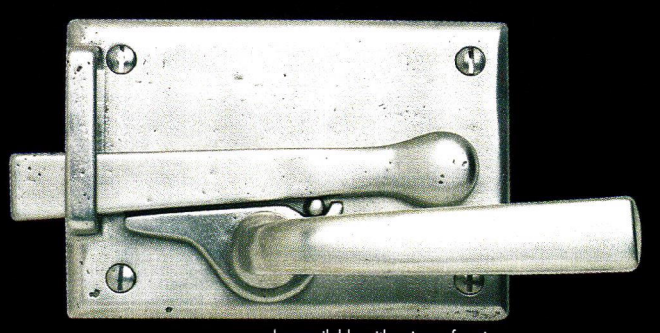
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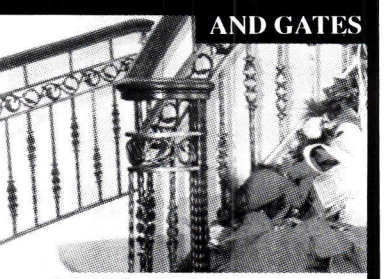
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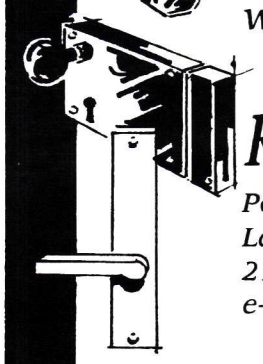
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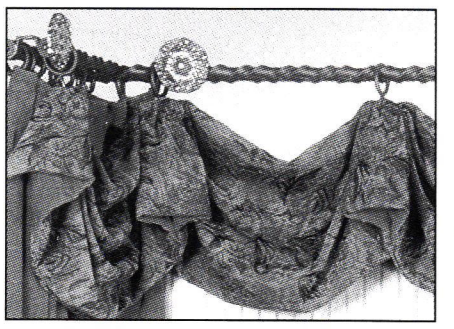
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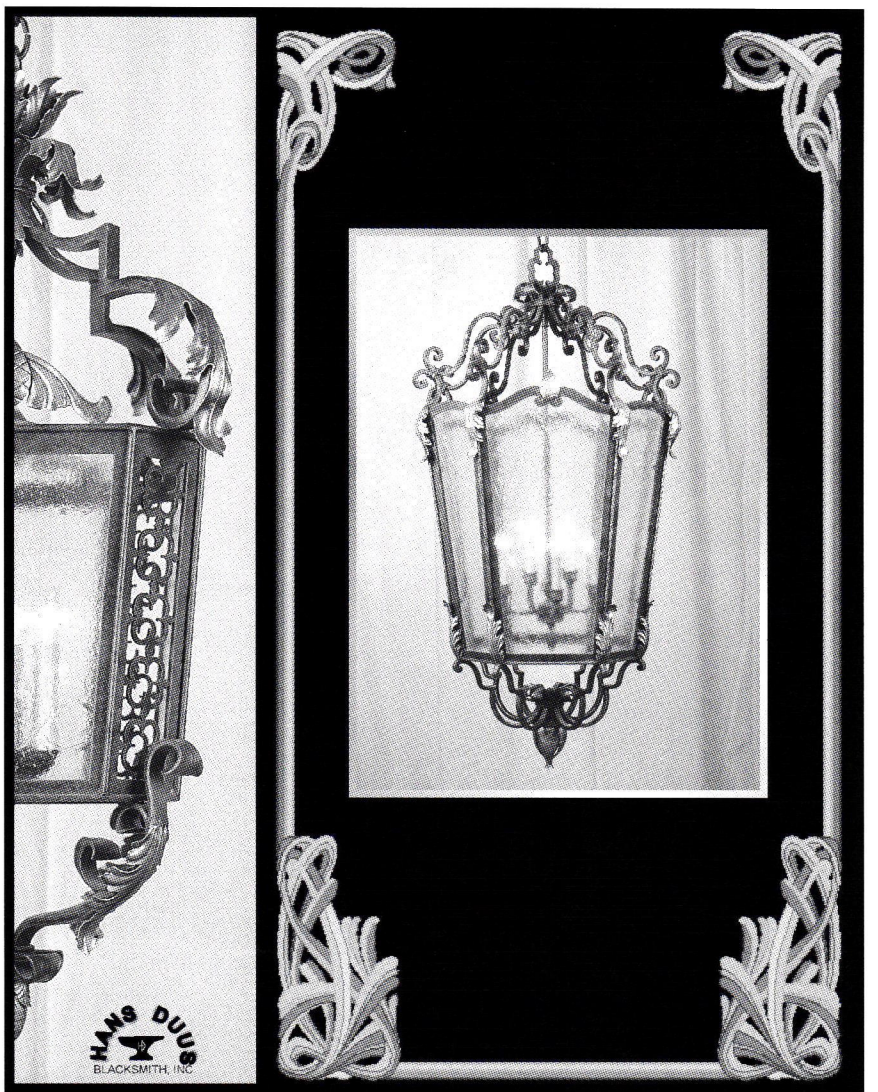
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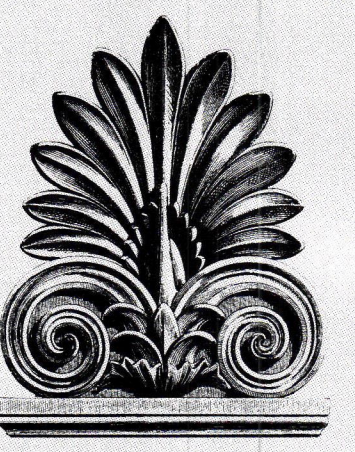
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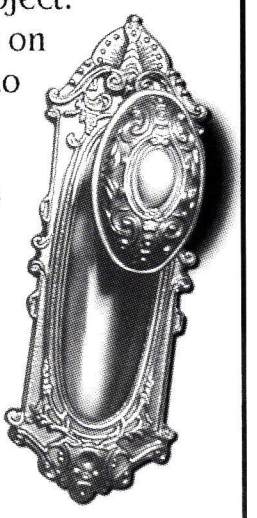
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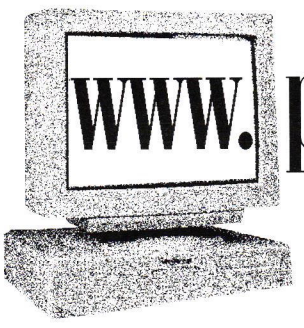
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www.period-homes.com

First Impressions International

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Our Hardware is available in 25 finishes including: Satin Nickel, Oil Rubbed Bronze, PVD Brass. Custom sizing and custom designs are available.

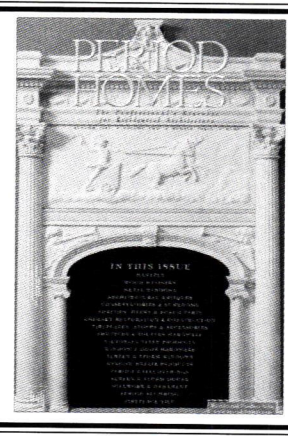
23068 Sunfield Drive Boca Raton, FL 33433
561-483-2214 Fax: 561-483-2708
WWW.FIRSTIMPRESSIONSINT.COM

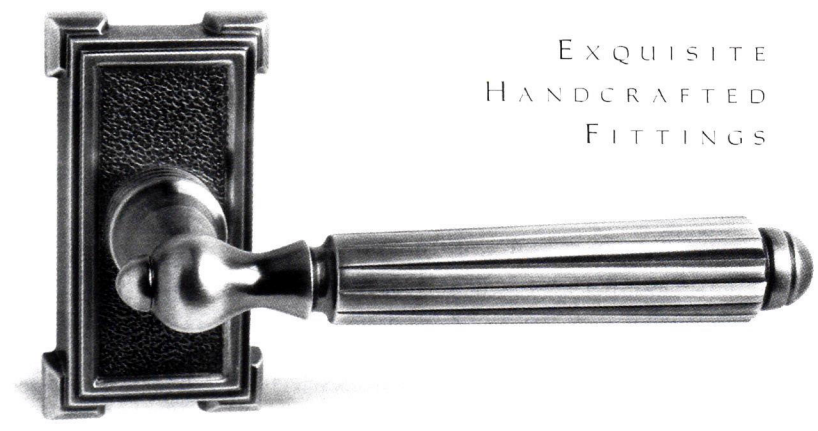
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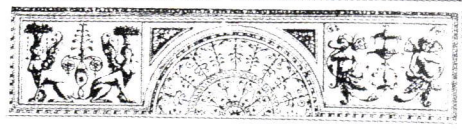
WRITE IN NO. 411

"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."

The Editors

Suffering from doorknob envy? Suffer no more.





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www.metropolitanartifacts.com

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WRITE IN NO. 308

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Internet Gateway to Historical Products

PERIOD HOMES

maintains the central Website for historically styled products and services on the Internet —products used for restoration, renovation, and new construction projects. There's more information and links to historical products than you'll find on any other site.

AMONG THE FEATURES:

- Searchable Product Database with 112 product categories
- 371 companies listed and indexed in the Product Database
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WRITE IN NO. 6001

BUYING GUIDE TO
EXTERIOR MOLDED ORNAMENT

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of EXTERIOR MOLDED ORNAMENT from our database of companies that provide historical products and services. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

Architectural Facades Unlimited
408-846-5350; Fax: 408-846-2954
www.architecturalfacades.com
Gilroy, CA 95020

Supplier of precast architectural ornament: interior or exterior use; on-site drawings, patterning, moldmaking, casting of columns, balustrades, cornices, mantels & fountains in cement, plaster, GFRC, GFRG; available in 15 standard colors; gazebos, finials & more. *Write in No. 1470*

* * *

Architectural Products by Outwater
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 40,000 building products comprising architectural moldings & millwork; columns & capitals, wrought iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; cornices, molding/trim, molded panels, statuary, molded polymer, various polymer & resin blends, fiber & marble composites. *Write in No. 335*

* * *



A variety of columns from CHADSWORTH'S 1.800.COLUMNS were used to build this impressive home in Virginia. Write in No. 1580

Chadsworth's 1.800.Columns
800-265-8667; Fax: 910-763-3191
www.columns.com
Historic Wilmington, NC 28401

Manufacturer of authentic interior & exterior molded ornament: columns & capitals, pillars, pilasters & posts; plain or fluted shafts (variety of sizes & styles); molded polymer & various wood species; worldwide delivery. *Write in No. 1580*

* * *



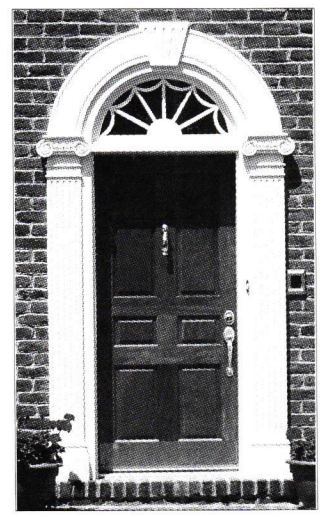
The ornamental details, such as the arched entryway, keystone, and corbels are the work of the artisans at CONCRETE DESIGNS, INC. Write in No. 5190

Concrete Designs Inc.
800-279-2278; Fax: 520-624-3420
www.concrete-designs.com
Tucson, AZ 85713

Manufacturer of over 1,600 precast & GFRC items: cornice moldings, door & window surrounds, balustrades, columns & capitals, mantels, brackets & corbels; site furnishings; pavers; custom work. *Write in No. 5190*

* * *

Custom Decorative Mouldings/CDM
800-543-0553; Fax: 302-349-4816
www.custom-moulding.com
Greenwood, DE 19950

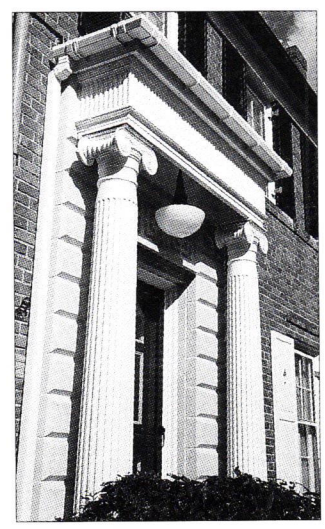


This entryway supplied by CUSTOM DECORATIVE MOLDINGS is made of durable high-density polyurethane and incorporates the firm's 36-1/2-in. model #6559 Renaissance arch with #6550 pilasters.

Manufacturer of high-density prefinished polyurethane architectural features: entrance trim, window trim, linear molding, louvers, cornices, balustrades, molded panels; resistant to chemicals, insects, severe weather & rot.

* * *

Fischer & Jirouch
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103



The capitals crowning these exterior columns were supplied by FISHER & JIROUCH. Write in No. 1960

Manufacturer of hand-crafted architectural ornament for interior & exterior applications: casting & PC plaster; fireplace mantels, cornice moldings, door & window surrounds, ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. length; pilasters, capital bases. *Write in No. 1960*

* * *

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Distributor & custom fabricator of architectural building products: wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer; ornamental ceilings, cornice moldings, columns & capitals, door & window surrounds, brackets & corbels, ceiling medallions, niches & domes, crowns & frieze moldings; custom work available. *Write in No. 806*

* * *

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

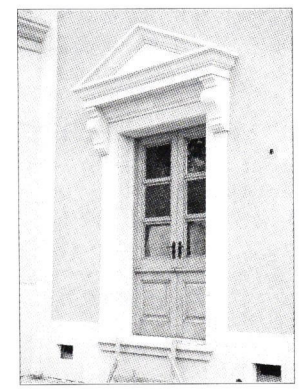
British & U.S.-based manufacturer of landscape ornament & architectural cast stonework: balustrading, columns & capitals, porticos, cornices, molding/trim, molded panels, cupolas, statuary, pier-caps, copings, landscape ornament & custom components. *Write in No. 4020*

* * *

Metropolitan Artifacts
770-986-0007; Fax: 770-457-8670
www.metropolitanartifacts.com
Atlanta, GA 30341

Supplier of European & American architectural antiques; exterior ornament including vintage keystones, dormer windows, caryatids, columns, etc.; fiberglass & metal castings. *Write in No. 308*

* * *

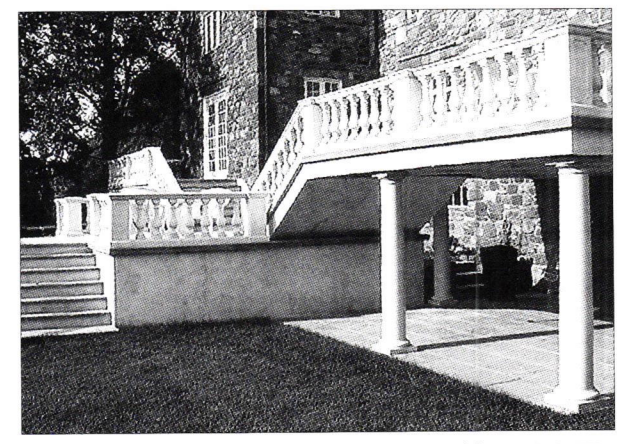


This attractive Federal entryway was crafted by SIERRA STONE using its material that combines EPS and FRP cast stone. Write in No. 236

Sierra Stone
800-333-9302; Fax: 513-665-2005
www.sierrastone.com
Cincinnati, OH 45202

Supplier of dry-cast limestone, shell-stone, FRP, EPS & cast stone products: balusters, cornices, columns, door & window surrounds & more; exterior aggregated paint complementing cast stone & FRP. *Write in No. 236*

* * *

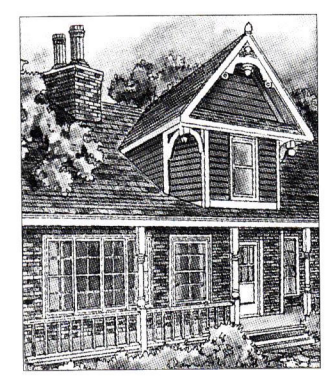


This porch deck, columns, and balustrades were created by SMOOTH-ON, INC. using its Brush-On rubber molds, Plasti-Paste mother mold material, and duoMatrix-C polymer additive for concrete.

Smooth-On, Inc.
800-762-0744; Fax: 610-252-6200
www.smooth-on.com
Easton, PA 18042

Manufacturer of liquid urethane & silicone mold rubber compounds that can be poured, brushed or sprayed on to any original model to reproduce architectural elements: rubber is easily applied at the job site; molds are ready for production casting the next day.

* * *



Known for its terra-cotta decorative elements, SUPERIOR CLAY CORP. also supplies a variety of chimney tops, such as the Style A shown here.

Superior Clay Corp.
888-254-1905; Fax: 740-922-6626
www.superiorclay.com
Uhrichsville, OH 44683

Manufacturer of hand-crafted architectural terra-cotta products for over 65 years: cornices, columns & capitals, balustrades, moldings/trim, molded panels & chimney tops.

* * *

Warner Bros. Studio Facilities
818-954-3000; Fax: 818-954-2677
www.wbsf.com
Burbank, CA 91522

Manufacturer & custom fabricator of architectural ornamentation; interior & exterior applications: historic collection of thousands of molds; cornices, columns & capitals, mantels, door & window surrounds, ceiling medallions, brackets & corbels; plaster, GFRC & molded polymer.

* * *

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www.sierrastone.com
information@sierrastone.com
800.333.9302



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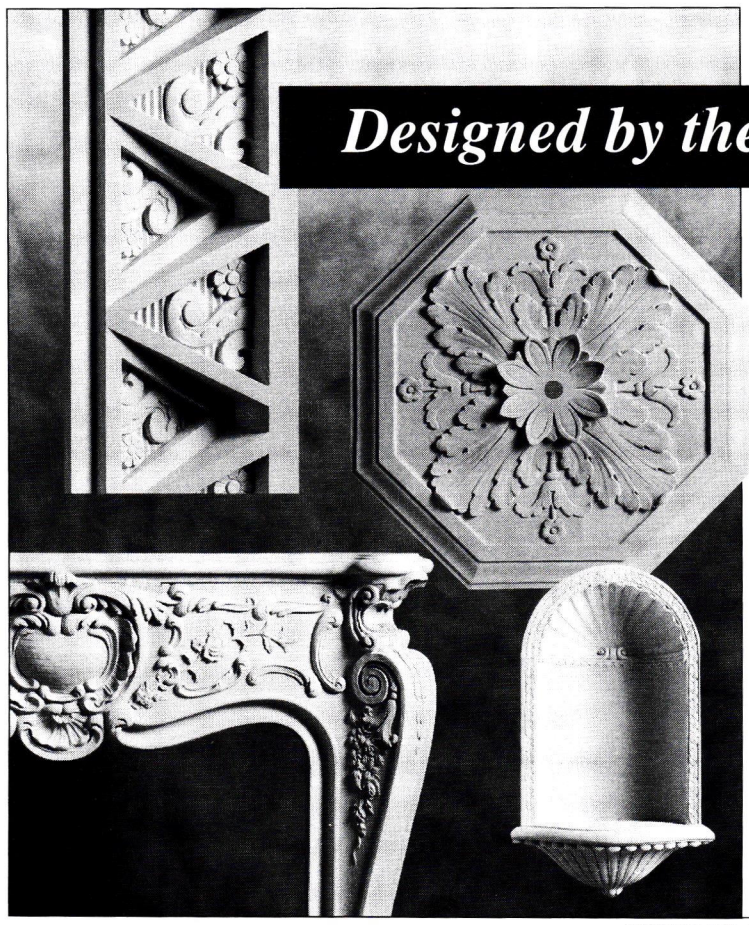
FRP Cast Stone:
Fiberglass with Sierra Stone suspended into the surface

EPS Cast Stone:
EPS shape with modified Sierra Stone extruded onto the surface





WRITE IN NO. 236



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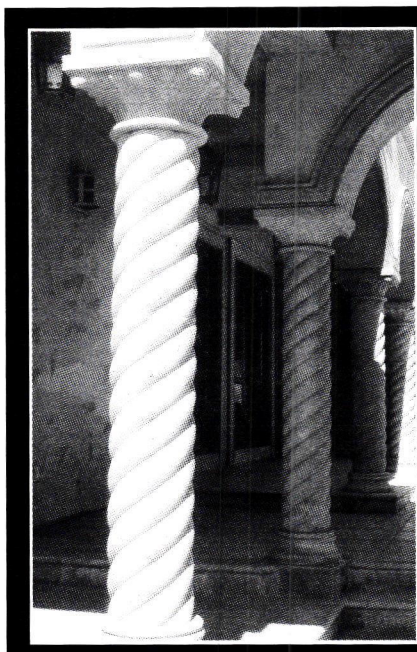


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Tel. (216) 361-3840 FAX (216) 361-0650
www.fischerandjirouch.com

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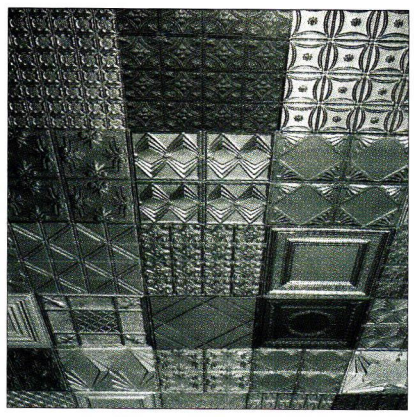
Concrete Designs Inc.
Architectural ornamentation in precast concrete and GFRC
Balustrades • Columns • Mantels • Moldings
Tucson, AZ
www.concrete-designs.com
concrete.designs@oldcastleapg.com
800-279-2278

WRITE IN NO. 5190

BUYING GUIDE TO ORNAMENTAL CEILINGS & FANS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ORNAMENTAL CEILINGS & FANS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.



Victorian and Deco tin ceiling panels are the specialty of AA-ABBINGDON AFFILIATES. Write in No. 8920

AA-Abbingdon Affiliates, Inc.
718-258-8333; Fax: 718-338-2739
www.abbingdon.com
Brooklyn, NY 11234

Supplier of 35 original Victorian & Art Deco designs of tin panels for ceilings & walls: 2x2-ft. lay-in & 2x4-ft. or 2x8-ft. nail-up; steel, white, brass, copper & chrome; stainless steel for kitchen backsplashes; 15 cornice styles; pre-cut miters. *Write in No. 8920*

* * *

Architectural Products by Outwater
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

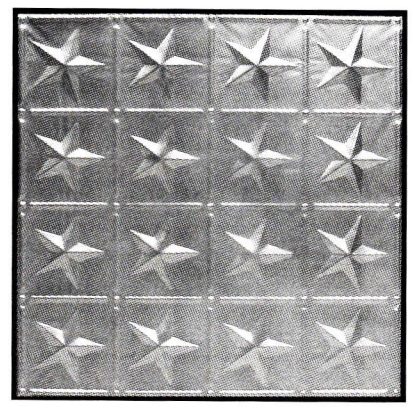
Supplier of more than 40,000 building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling tiles, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; stamped metal ceilings, polymer panels, ceiling medallions, cornice moldings, direct-motor-driven & belt-driven ceiling fans, domes. *Write in No. 335*

* * *

Art Glass of the South, Inc.
251-479-3392; Fax: 251-476-7292
www.artglassofthesouth.com
Mobile, AL 36606

Custom-glass studio: new designs & replications; hand-beveling & restoration of Victorian, Arts & Crafts, Art Deco & modern designs; beveled, antique stained, leaded & colored glass patterns, leaded & painted/fired glass patterns, etched/sandblasted glass; ceiling panels for skylights. *Write in No. 2510*

* * *



The new 6-in. repeat star pattern from CHELSEA DECORATIVE METAL comes in 2x2-ft. sheets of tin-plated steel. Write in No. 190

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Supplier of pressed-tin panels for ceilings & walls: easy-to-install; sheets in 2x4-ft. sections; cornices in 4-ft. lengths; Victorian to Art Deco styles; designs come in 6-, 12-, or 24-in. repeat patterns; shipped anywhere. *Write in No. 190*

* * *

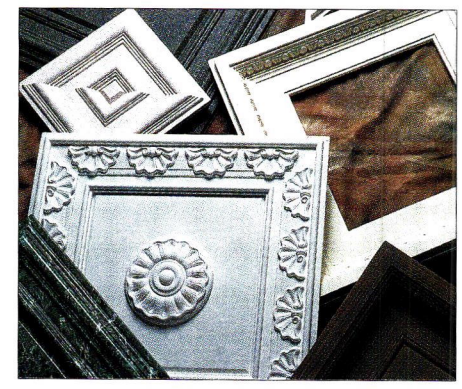
Churchill Wooden Werks, Inc.
717-872-0385; Fax: 717-872-4930
4540 Main St.
Conestoga, PA 17516

Custom manufacturer of suspended coffered-ceiling system in wood: 6 sizes; 6 wood species; multiple stains; all-wood grid; no soffit required; all hardware supplied.

* * *

Entol Industries, Inc.
800-368-6555; Fax: 305-247-6211
www.entol.com
Homestead, FL 33030

Manufacturer & custom fabricator of molded ornament: plaster, GRG, solid polymer, polymer-modified gypsum & foamed polymer; ornamental ceilings, cornice moldings, brackets & corbels, ceiling medallions, niches & domes. *Writ in No. 720*



Decorative and ornamental ceilings created by ENTOL INDUSTRIES are produced from hand-carved patterns. Write in No. 720

* * *

Fanimation
888-567-2055; Fax: 765-482-5215
www.fanimation.com
Lebanon, IN 46052



FANIMATION's Americana fans feature wooden fan blades with ornate metal bodies and are available in two heights: the 22-in. model shown at left, and the 36-in. version. Write in No. 9550

Manufacturer of ceiling, wall & floor fans: belt & pully driven fans; The Islander with real palm leaves., The Palisad with verical rotation, The Punkah with side-to-side synchro nized motion; optional light fixtures for fans. *Write in N 9550*

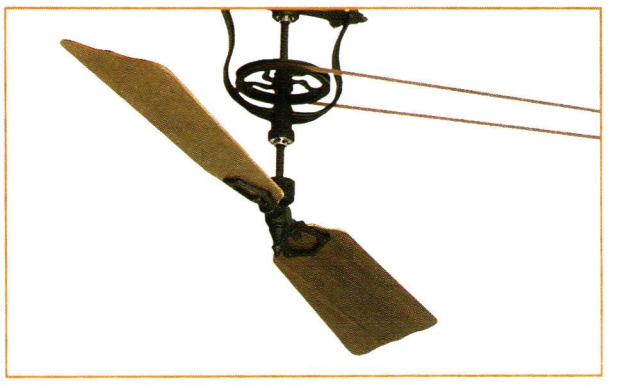
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Fischer & Jirouch
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

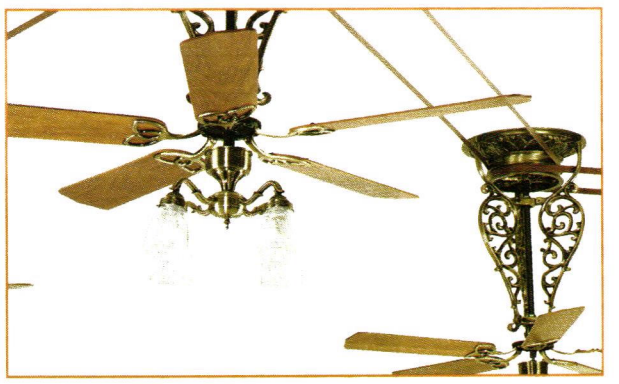
Manufacturer of hand-crafted architectural ornament fo interior & exterior applications: casting & PC plaster; fire place mantels, cornice moldings, door & window surround

A FESTIVAL OF FANS

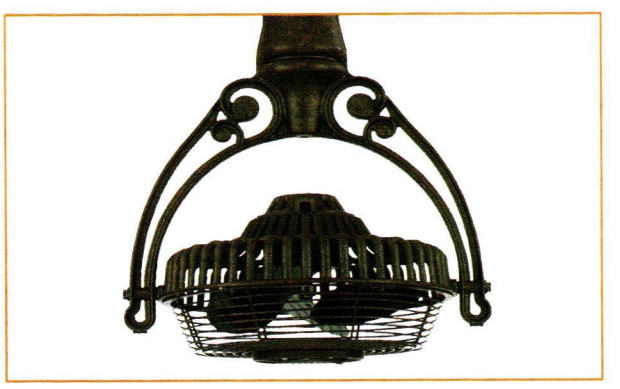
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The Brewmaster® Short Neck in black with reversible wooden blades, walnut finish showing.



The Bourbon Street™ Long in antique brass with reversible wooden blades, oak finish showing and 4-light Victorian fitters with lead crystal glass.



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Renovating or remodeling period homes requires great skill and incredible attention to detail. At Fanimation, we put that same measure of excellence into every fan we make. With more than 25 years of fan design and manufacturing experience, our outstanding collection of fans creates an atmosphere of beauty and balance and complements period residences with charisma, character and charm. Our incredibly versatile fans are available in a wide variety of applications and finishes, making their designs timeless as well as distinctive. Call Fanimation today. We'll help you elevate beauty to a new level.

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945 Monument Drive | Lebanon, IN 46052 | Customer Service 888·567·2055 | Fax 866·482·5215 | www.fanimation.com

WRITE IN NO. 9550

BUYING GUIDE TO
ORNAMENTAL CEILINGS & FANS

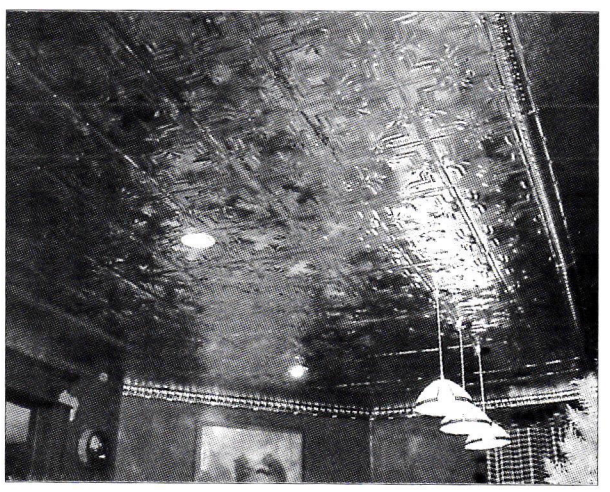
ornamental ceilings, ceiling medallions, niches & domes, brackets & corbels; ornamental columns of wood & plaster/gypsum up to 34-in. dia. & 42-1/2-in. length; pilasters, capital bases. *Write in No. 1960*

* * *

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Distributor & fabricator of architectural building products: wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer; ornamental ceilings, cornice moldings, columns & capitals, door & window surrounds, brackets & corbels, ceiling medallions, niches & domes, crowns & frieze moldings; custom work available. *Write in No. 806*

* * *



This fleur-de-lis pattern is one of the many embossed metal ceiling designs available from M-BOSS. Write in No. 340

M-BOSS Inc.
866-88M-BOSS; Fax: 216-641-7387
www.mbossinc.com
Cleveland, OH 44136

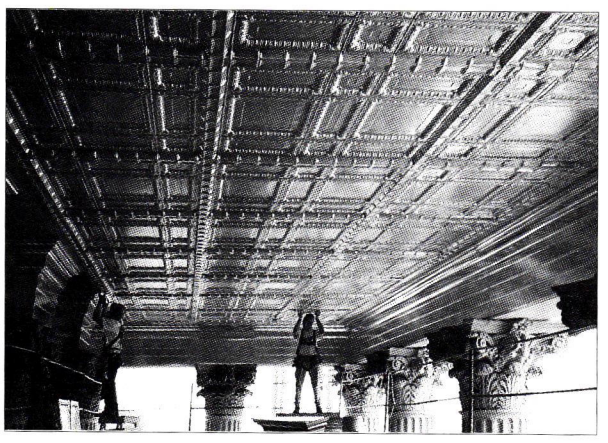
Manufacturer of tin ceilings: antique-reproduction panels. *Write in No. 340*

* * *

Manor Style, Ltd.
800-325-2188; Fax: 410-298-0848
6741 Whitestone Rd.
Baltimore, MD 21207

Custom fabricator & distributor of preformed polymer & fiberglass interior molded ornament: plaster, GRG, solid polymer, polymer-modified gypsum, foamed polymer & vacuum-formed polymer; ornamental ceilings, cornice moldings, columns & capitals, mantels, door & window surrounds, brackets & corbels, ceiling medallions, niches & domes, resin corbels, arches, decorative columns, caps & bases. *Write in No. 703*

* * *



Pressed-metal ceilings are one of the specialties of NIKO CONTRACTING. Write in No. 8300

NIKO Contracting Co.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

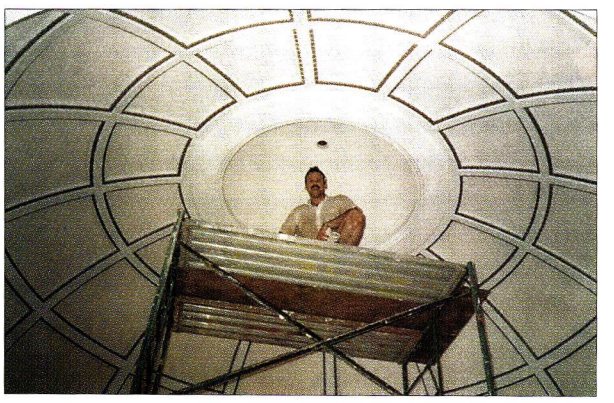
Nationwide roofing & sheetmetal contractor specializing in historic-restoration projects: custom architectural sheetmetal work; artificial patination of copper; standing-seam, slate, tile & other historic roofing; cornices, cupolas, snowguards, decorative ceilings. *Write in No. 8300*

* * *

Old World Mouldings, Inc.
631-563-8660; Fax: 631-563-8815
www.oldworldmouldings.com
Bohemia, NY 11716

Manufacturer of hardwood moldings & millwork: custom profile matching & ornamentally embossed hardwood moldings; over 400 profiles in stock, several thousand profiles available; priming for all profiles; all hardwood & softwood species; full catalog available on-line & in print. *Write in No. 274*

* * *

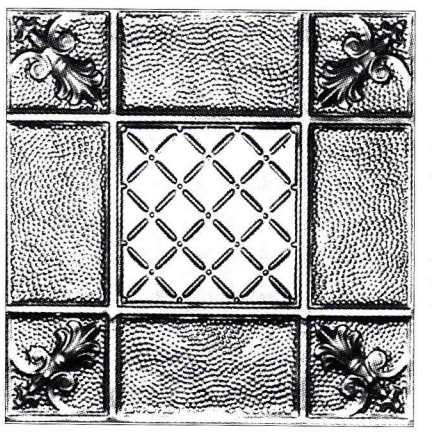


RENAISSANCE CEILING DOMES designed, fabricated, and installed this 23-ft. rotunda dome in an Atlanta residence. Write in No. 281

Renaissance Ceiling Domes
800-642-0169; Fax: 423-539-2773
www.renaissancedomes.com
Knoxville, TN 37921

Supplier of hand-crafted ceiling domes: any size; primed gypsum shells or fully finished turn-key installed; coffered interiors, hardwoods, custom shapes, pre-wired light systems, stained-glass oculi & more. *Write in No. 281*

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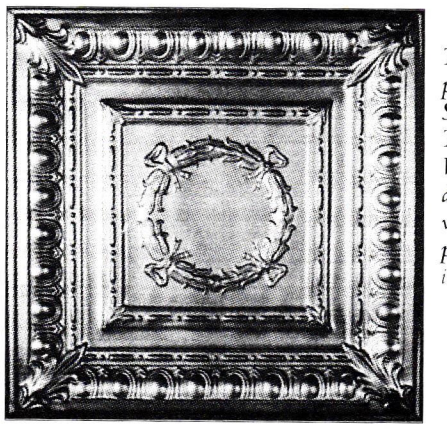


Pressed-tin ceiling panels from SHANKER INDUSTRIES, such as the 24-in. multiple-plate #523 shown here, can be used on ceilings or walls.

Shanker Industries
516-766-4477; Fax: 516-766-6655
www.shanko.com
Oceanside, NY 11572

Manufacturer of decorative-metal walls & ceilings: 2x2 ft. & 2x4 ft. for nail-up, 2x2 ft. & 2x4 ft. for lay-in grid; finishes include steel, brass, copper, chrome & pre-painted white; perforated for acoustics.

* * *

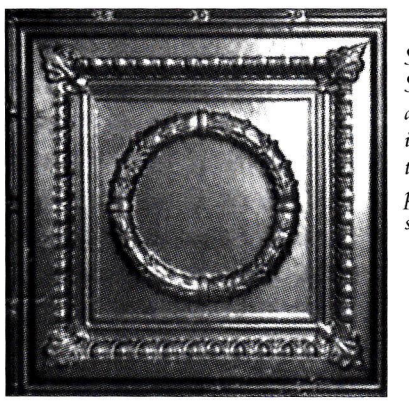


The Empire panel from SNELLING'S THERMO-VAC is made of durable, lightweight, high-impact PVC. Write in No. 8450

Snelling's Thermo-Vac, Inc.
318-929-7398; Fax: 318-929-3923
www.ceilings-plus.com
Blanchard, LA 71009

Manufacturer of polymer-sheet ceiling tiles that resemble tin ceilings: tiles fit into a 2-x-2-ft. suspended-grid system & decorative strip covers grid; nail-up systems, fire-rated materials, range of patterns & colors available. *Write in No. 8450*

* * *



STANDARD TINSMITH distributes a number of tin ceiling panels, including the 24-in. multiple plate model #503 shown here.

Standard Tinsmith & Roofer Supply Corp.
212-674-2240; Fax: 212-674-2253
www.standardtinsmith.com
New York, NY 10002

Distributor of stamped-metal ceilings & wide variety of sheetmetal products.

* * *

W.F. Norman Corp.
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* * *

White River Hardwoods-Woodworks
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www.mouldings.com
Fayetteville, AR 72701

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Belt-pulley fans from WOOLEN MILL FAN CO. are handcrafted from mahogany, solid iron, or solid bronze. Write in No. 316

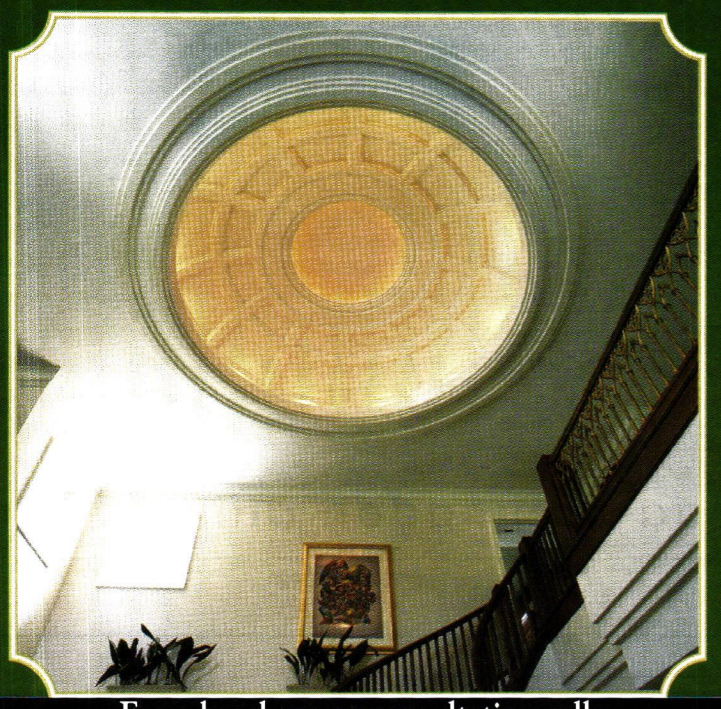
Woolen Mill Fan Co.
717-382-4754; Fax: Same as phone
www.architecturalfans.com
New Park, PA 17352

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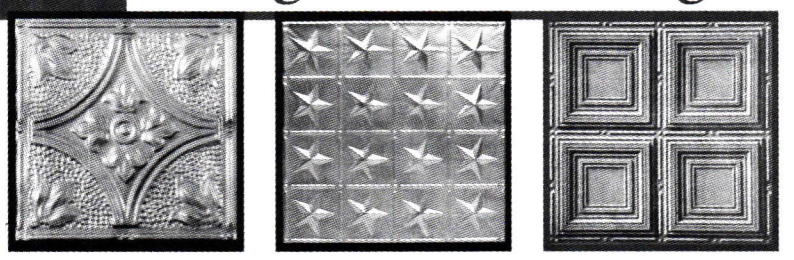
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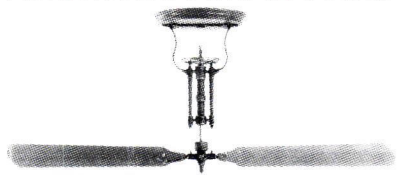


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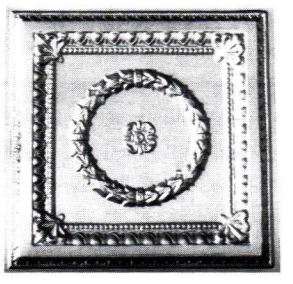
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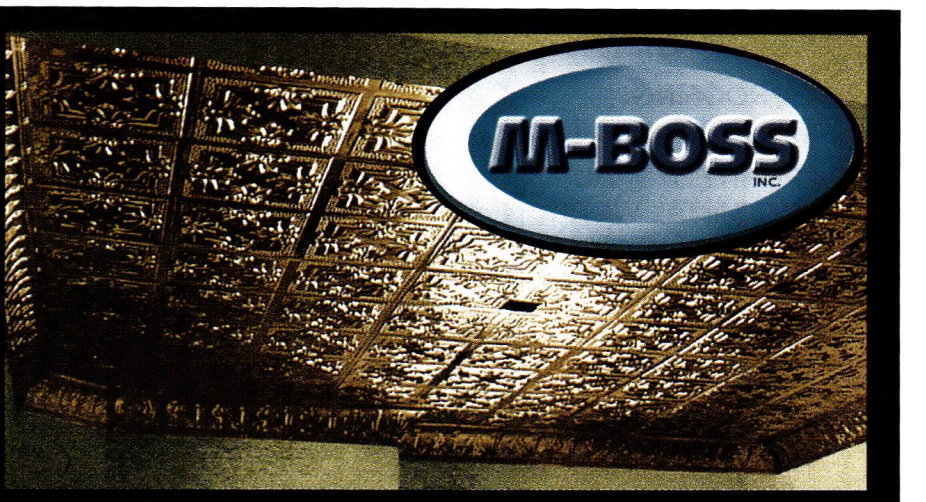
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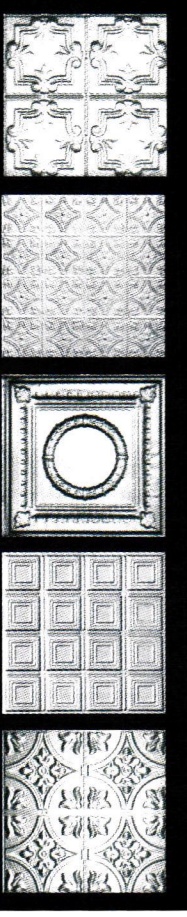
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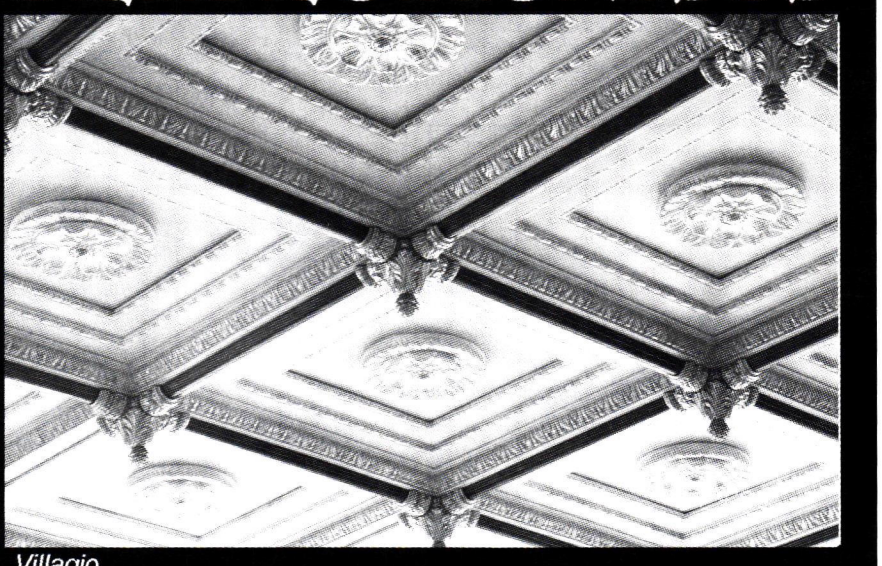
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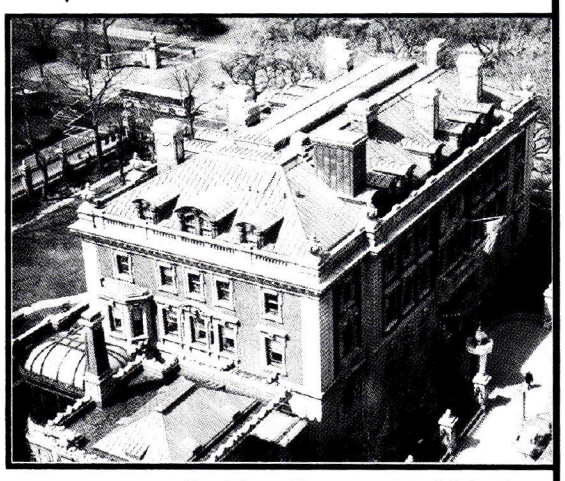
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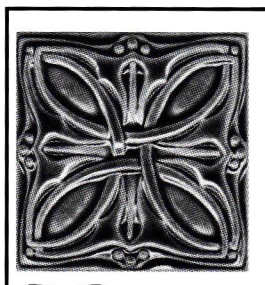
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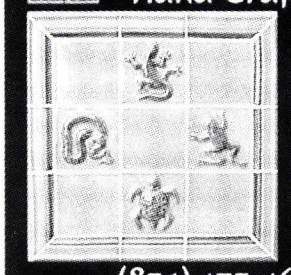
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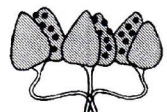


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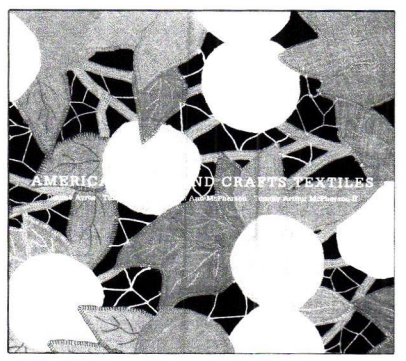
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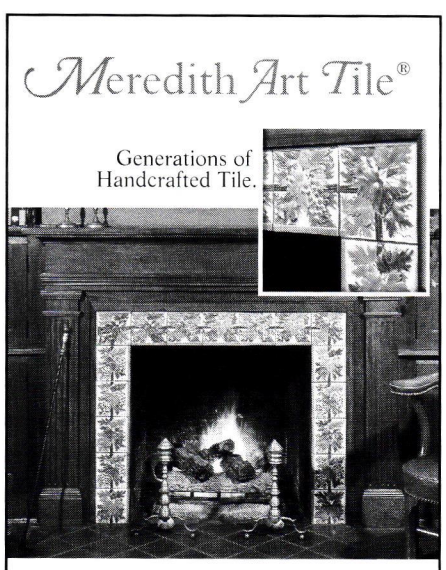
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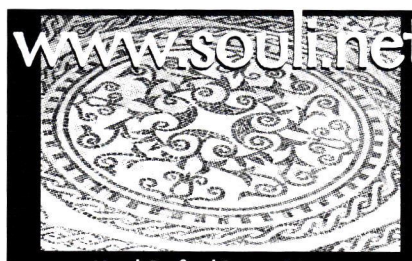
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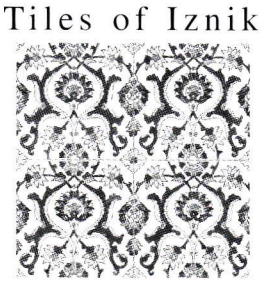
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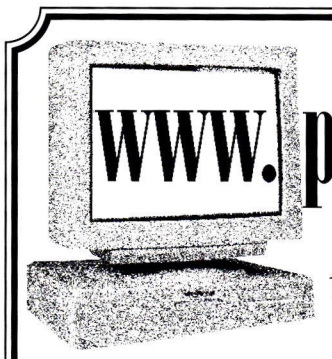
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ARTS & CRAFTS TILE from our database of companieIs that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Alchemie Studios/Laird Plumleigh
760-942-6051; Fax: Same as phone
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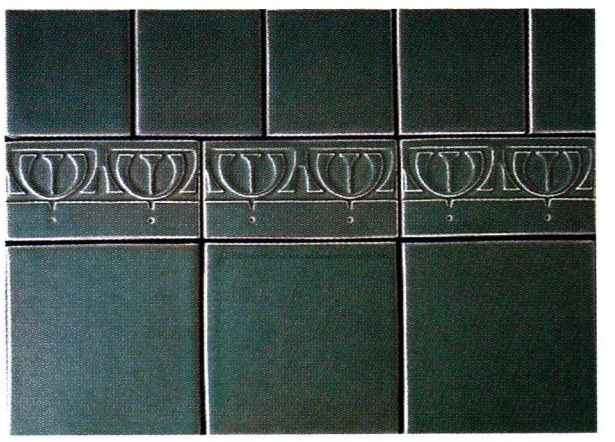
Manufacturer of decorative handmade tile in Arts & Crafts style: original designs, custom designs & historical reproductions; wall & fireplace tile; embossed & custom-manufactured tile.

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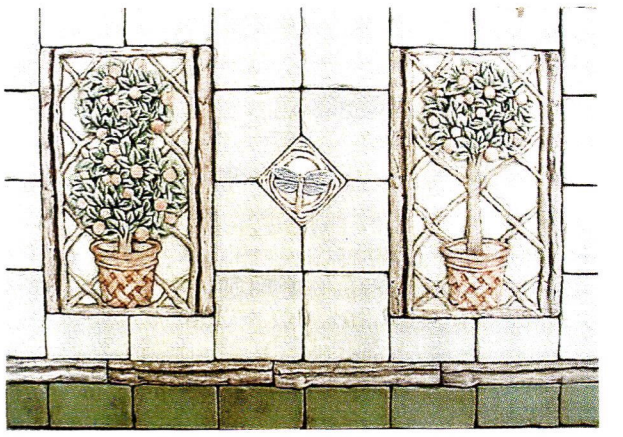
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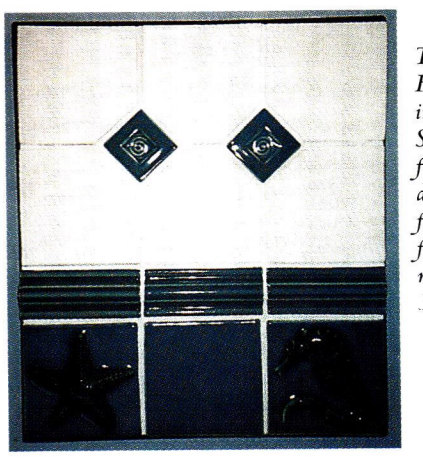
Manufacturer of architectural ceramics & ceramic tile: murals & mosaics; relief tile; terra-cotta chimney caps; site-specific public art; restoration. *Write in No. 348*



Custom tile from DESIGNS IN TILE, include the Arts & Crafts rose design in this vanity splash. Write in No. 250

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Manufacturer of custom historically styled tile & murals in English & American Arts & Crafts styles: Wm Morris/DeMorgan, Tropico, Malibu, Catalina, Rookwood & more; borders & pictorial murals; California A&C wall mural fountains & Hispano-Moresque "star" fountains; 3x6-in. subway tile/trim & hand-crafted faience tile/trim; "Oriental rugs" in hand-painted tile. *Write in No. 250*



This vignette from FEATURE TILE includes a relief Seahorse and Starfish, 2-in. spiral dots and custom field tile from the firm's Nature series. Write in No. 349

BUYING GUIDE TO
ARTS & CRAFTS TILE

Feature Tile
831-475-4602; Fax: Same as phone
www.featuretile.com
Soquel, CA 95073

Manufacturer of handmade decorative relief ceramic tile, liners & murals: gloss & stone matte glazes; wall, fireplace & mural tile; custom hand-painting on both handmade & commercial tile. *Write in No. 349*

* * *

Fire & Earth Ceramics
303-442-0245; Fax: 303-442-2163
P.O. Box 1427
Boulder, CO 80306

Manufacturer of made-to-order hand-crafted ceramic field & relief tile: luster, crackle & crystal glazes; variety of designs in relief tiles.

* * *



These 8x8-in. rabbit tiles, sculpted in high relief by GOOSENECK DESIGNS, are suitable for walls, countertops, backsplashes and fireplaces. Write in No. 1297

Gooseneck Designs
410-848-5663; Fax: 410-751-6313
www.gooseneckdesigns.com
Westminster, MD 21158

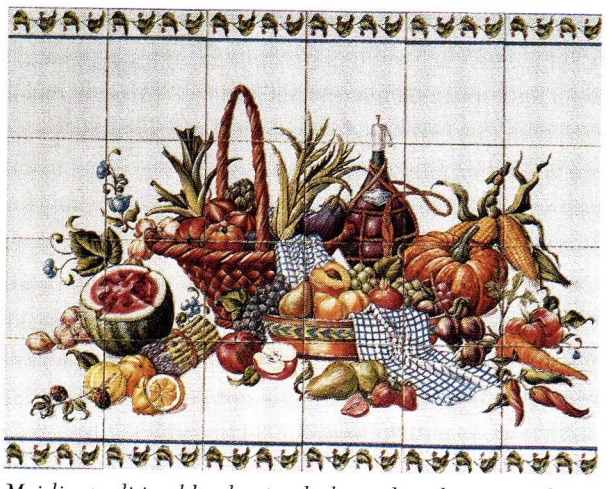
Designer & custom fabricator of site-specific architectural ceramics & custom tile: standard tile for interior & exterior applications; garden & wall fountains, pool & geyser fountains, cascades & waterfalls. *Write in No. 1297*

* * *

Hultzen-Maqueda
831-335-9009; Fax: 413-208-5184
www.hultzen-maqueda.com
Santa Cruz, CA 95061

Importer of tile from Spain: antique roof tile, decorative tile, antique terra-cotta floor tile & custom-tile domes. *Write in No. 354*

* * *



Majolica traditional hand-painted tiles, such as this fruit and vegetable panel with a falling-leaf border, are one of the specialties of JEFFREY COURT, INC. Write in No. 872

Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 92879

Manufacturer of Arts & Crafts tile, Deco relief tile & moldings: traditional & classic motifs; Majolica hand-painted tiles; importer of slate, limestone, travertine & quartzite with many decorative elements; all stocked; 10 catalogs available. *Write in No. 872*

* * *



Fireplace tile from LONDON TILE is available in a wide variety of colors, both glazed and unglazed. Write in No. 500

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londontile.com
New London, OH 44851

Manufacturer of handmade tile for any residential or commercial application: custom tile work; wall, floor, fireplace & countertop, exterior-paving & non-skid tile. *Write in No. 500*

* * *



This MARGARET LICHA DESIGNS tile featuring dogs and dog bones is called "City Dog-Country Dog." Write in No. 8057

Margaret Licha Designs
530-477-1486; Fax: Same as phone
www.margaretlichatile.com
Grass Valley, CA 95945

Manufacturer of custom hand-crafted flat & relief wall, fireplace & mural tile inspired by decorative arts: stylized & natural animal motifs; from jungle to barnyard animals to family pets; novel color, texture & character. *Write in No. 8057*

* * *

Meredith Collection
800-325-3945; Fax: 330-484-4880
www.meredithtile.com
Canton, OH 44711

Manufacturer of decorative, hand-crafted, hand-painted Arts & Crafts & Victorian tile in a variety of designs. *Write in No. 659*



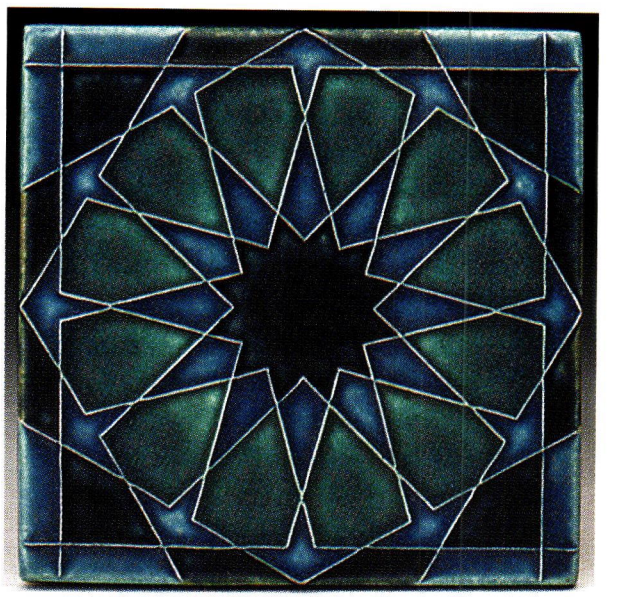
MEREDITH COLLECTION's 4x4-in. Radiant Star in Cameo tile was used to create this distinctive backsplash. Write in No. 659

* * *

Mission Tile West
626-799-4595; Fax: 626-799-8769
www.missiontilewest.com
South Pasadena, CA 91030

Supplier of hand-painted decorative tile, historic reproductions, terra-cotta floor tile & handmade & commercial tile for all surfaces: Arts & Crafts reproductions; Batchelder, Catalina & Malibu styles. *Write in No. 269*

* * *

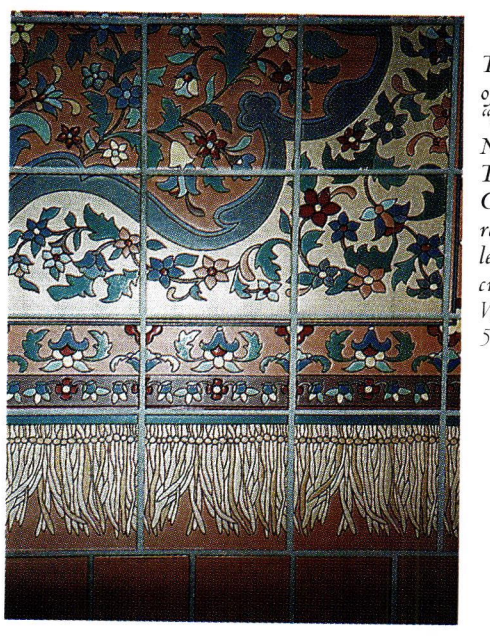


Shown here in Dark Ocean, this decorative hand-crafted tile from MOTAWI TILEWORKS is called the Alhambra and is available in 4x4- and 6x6-in. sizes. Write in No. 284

Motawi Tileworks
734-213-0017; Fax: 734-213-2569
www.motawi.com
Ann Arbor, MI 48103

Manufacturer & custom fabricator of art tile: Arts & Crafts style; decorative tile featuring historical motifs such as Medieval animals, Celtic patterns & 19th-century architectural details. *Write in No. 284*

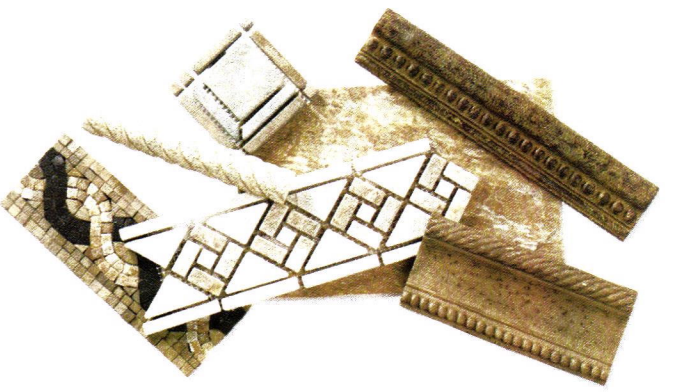
* * *



This detail of a tile "rug" from NATIVE TILE & CERAMIC reveals a high level of craftsmanship. Write in No. 570



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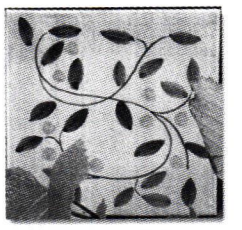
2020 Hughes Shop Road
Westminster, Maryland 21158
tel: 410.848.5663
fax:410.781.6313
email: goose@qis.net
www.gooseneckdesigns.com

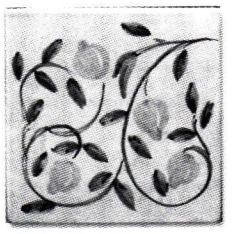
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www.missiontilewest.com

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853 Mission Street, South Pasadena, CA 91030

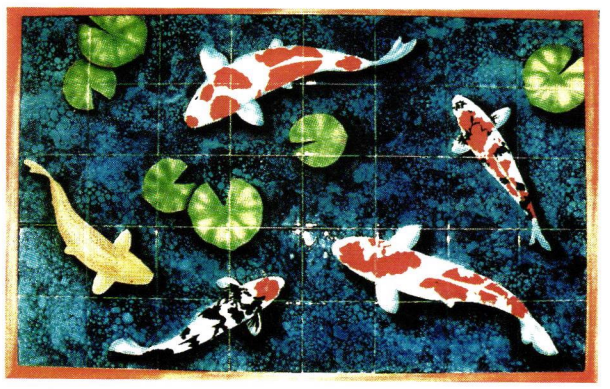
(310) 434-9697
1207 4th Street, Santa Monica, CA 90401

WRITE IN NO. 269

BUYING GUIDE TO
ARTS & CRAFTS TILE

Native Tile and Ceramics
310-533-8684; Fax: 310-533-8453
www.nativetile.com
Torrance, CA 90501

Manufacturer of custom & reproduction tile using cuerda seca & relief methods: Mission & Craftsman styles; inspired by Batchelder, Malibu & Catalina tile; decorative trims, floor inserts, murals, fireplace fronts, elaborate backsplashes & trims for kitchens & baths; rug patterns for floors. *Write in No. 570*



NOCERA ART TILE hand-painted this koi-and-waterlilies mural to be used as a garden table top. Write in No. 6100

Nocera Art Tile
570-729-7946; Fax: 570-729-7317
www.art-tile.com
Milanville, PA 18443

Manufacturer of wall, floor & fireplace tile, borders, trims & decorative tile: most clay & glaze formulations can be used indoors & out; detailed relief tile; colors range from naturals to Arts & Crafts to polychrome; murals on tile, canvas or other surfaces. *Write in No. 6100*



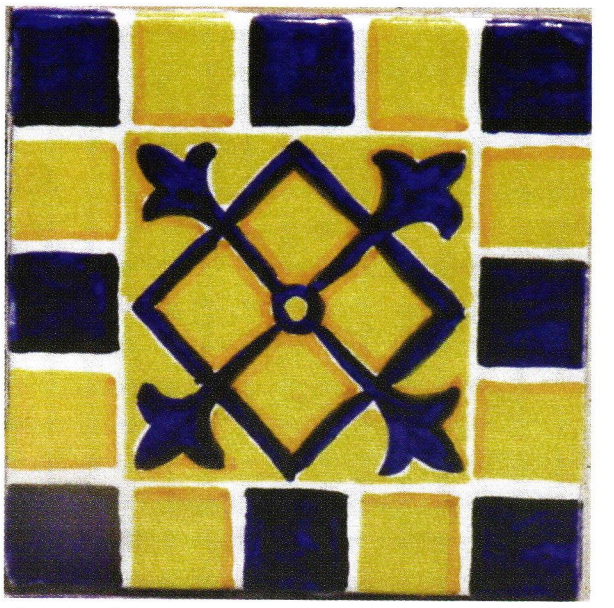
Hand-crafted tiles from NORTH PRAIRIE TILEWORKS were used to create this unique fireplace. Write in No. 793

North Prairie Tileworks
612-871-3421; Fax: 612-871-2923
www.handmadetile.com
Minneapolis, MN 55408

Manufacturer of custom tile in a myriad of colors, shapes & sizes: hand-painted & -cut; custom color matching & reproductions of antique tile; wall, fireplace, pictorial mosaics, relief & geometric tile. *Write in No. 793*

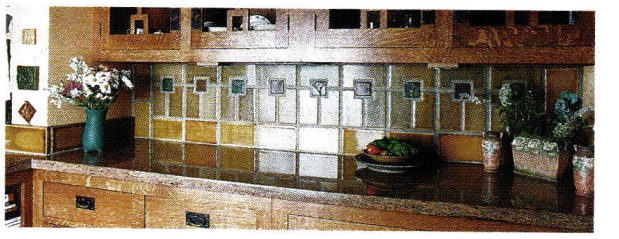
Pave Tile & Stone
413-247-7677; Fax: 413-247-8383
www.pavetile.com
West Hatfield, MA 01088

Supplier of in-stock classic tile lines; antiqued terra cotta, parrefeuille, antiqued cobblestone marbles, hand-painted terra-cotta decos for floors, handmade tile from Provence; polished marble sinks for the bath. *Write in No. 275*



This colorful handmade tile was designed by Pierre Basset of Provence and imported by PAVE TILE & STONE. Write in No. 275

Pewabic Pottery
313-822-0954; Fax: 313-822-6266
www.pewabic.com
Detroit, MI 48214

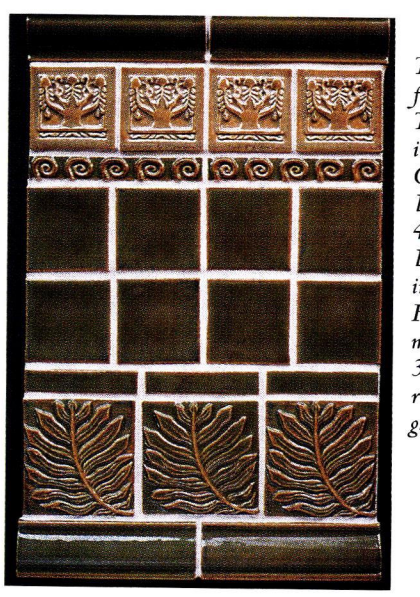


Handmade Arts & Crafts-style tiles from PEWABIC POTTERY were used to create a charming period backsplash for this kitchen. Write in No. 1127

Manufacturer of handmade architectural & decorative tile since 1903: custom designs & fabrication from historic molds; traditional Arts & Crafts-style glazes & extensive contemporary glaze palette. *Write in No. 1127*

Talisman Tiles / Lowitz & Co.
773-784-2628; Fax: 773-784-2656
www.beautifultiles.com
Chicago, IL 60640

Manufacturer of rustic handmade stoneware wall tile: for bathrooms, kitchens, wainscots, fireplaces, pools & fountains; glazes coordinate with stone; suitable for use with styles ranging from rustic to traditional.



This attractive wall features tiles from TERRA FIRMA, including 2x6-in. Counter Trim II, 1x6-in. Fiddlehead, 4x4-in. field tile, 1x4-in. liner, 4x4-in. decorative relief Fern Leaf in Osmanthus glaze, and 3x3-in. decorative relief Tree of Life glazed in Tigereye.

Terra Firma Ltd.
803-643-9399; Fax: 803-643-9164
16 Lotus Lane
Aiken, SC 29801

Manufacturer of original handmade stoneware, decorative relief & field tile: unique glazes formulated to capture the look of semi-precious stones or patination; wall, backsplash, fireplace, kitchen, bath & floor tile.

Tile Restoration Center, Inc.
206-633-4866; Fax: 206-633-3489
www.tilerestorationcenter.com
Seattle, WA 98103



Reproduction carved-relief tiles from TILE RESTORATION CENTER's Vine series such as the Rabbit (V1), Ivy (D2), Flower (D1), Birds (B2), and Lion (L1), shown here, are available in green/gray and brown colorways. Write in No. 306

Manufacturer of Arts & Crafts-period ceramic tile: historically-accurate reproductions of Batchelder & Claycraft designs; over 150 carved-relief tiles for fireplaces, fountains, wainscoting, kitchen & bath. *Write in No. 0306*



TILES OF IZNIK imports hand-painted traditional Iznik wall tiles from Turkey for use in various rooms in the home. Write in No. 2627

Tiles of Iznik, c/o TIMOK
760-804-0764; Fax: 760-603-0761
www.tilesofiznik.com
Carlsbad, CA 92013

Importer of hand-painted ceramic & stoneware tile decorated with traditional Iznik designs & colors: decorative wall tile, borders, trims, murals from 2 to 80 pieces; hexagonal & seljuk tile. *Write in No. 2627*

Trikeenan Tileworks
603-352-4299; Fax: 603-352-9843
www.trikeenan.com
Keene, NH 03431

Manufacturer of hand-crafted, glazed, decorated & relief stoneware tile: mesh-mounted mosaics; wall tile, floor tile, fireplace tile, exterior paving, pictorial mosaics, custom murals, swimming-pool tile.

Winged Dog Tile
800-964-3363; Fax: 916-427-2986
7366 Center Parkway
Sacramento, CA 95823

Manufacturer of relief & custom-designed art tile depicting animal & plant imagery: wall & fireplace tile; custom work.

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Pictured: Palomar Oaks fireplace

WRITE IN NO. 352

BUYING GUIDE TO
ARTS & CRAFTS PRODUCTS & SPECIALTIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ARTS & CRAFTS PRODUCTS & SPECIALTIES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

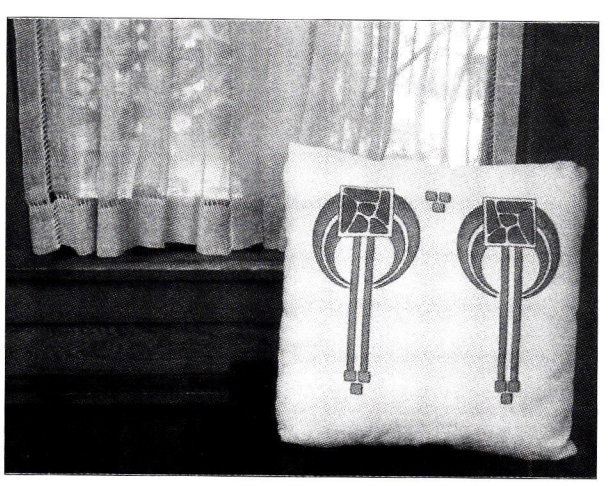


This detailed, circular stained-glass memorial panel is the work of ART GLASS OF THE SOUTH. Write in No. 2510

Art Glass of the South, Inc.
251-479-3392; Fax: 251-476-7292
www.artglassofthesouth.com
Mobile, AL 36606

Custom-glass studio: new designs & replications; hand-beveling & restoration of Victorian, Arts & Crafts, Art Deco & modern designs; beveled, antique stained, leaded & colored glass patterns, leaded & painted/fired glass patterns, etched/sandblasted glass; ceiling panels for skylights. *Write in No. 2510*

* * *



This 20-in. American Beauty pillow from ARTS & CRAFTS PERIOD TEXTILES is based on a design originally offered by H. E. Verran Company around 1910. Write in No. 8230

Arts & Crafts Period Textiles
510-654-1645; Fax: 510-654-1256
www.textilestudio.com
Oakland, CA 94609

Custom fabricator of hand-embroidered, -appliqued & -stencilled curtains, pillows, tablecloths & bedspreads from Turn of the Century patterns: yardage & embroidery kits; curtain hardware; free brochure, swatches with catalog $10. *Write in No. 8230*

* * *



BRADBURY & BRADBURY's Apple Tree frieze, Apple Tree border, and Glenwood wall paper were used in this handsome Arts & Crafts living room. Call for more information

Bradbury & Bradbury Art Wallpapers
707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

Manufacturer of hand-silkscreened wallpapers: Arts & Crafts, Victorian & Neo-Classical styles; designs based on historical research; broad selection of borders, friezes & ceiling decorations; anaglypta; in-house design service; full mail-order catalog. *Call for more information.*

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Brass Light Gallery, Inc.
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53204

Designer & manufacturer of interior & exterior lighting for residential & commercial spaces: vintage-lighting restoration services; Colonial, Victorian, Turn of the Century, Art Deco/Moderne, Arts & Crafts/Mission/Prairie, Tudor, Shingle & Georgian styles. *Write in No. 8890*

* * *

Copper House, The
800-281-9798; Fax: 603-736-4921
www.thecopperhouse.com
Epsom, NH 03234

Manufacturer, custom fabricator & distributor of copper & brass lighting: porch fixtures, wall- & post-mounted electric lighting, chandeliers & hanging lights; Colonial, Victorian, Turn of the Century & Arts & Crafts/Mission/Prairie styles; copper weathervanes, custom finials; all made of solid copper & brass. *Call for more information.*

* * *

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Manufacturer & custom fabricator of Arts & Crafts-style copper hardware: knobs/escutcheons, lock sets, hinges, door knockers, door bells, push plates, kick plates, lever handles, pocket-door hardware; custom work available. *Write in No. 6980*

* * *

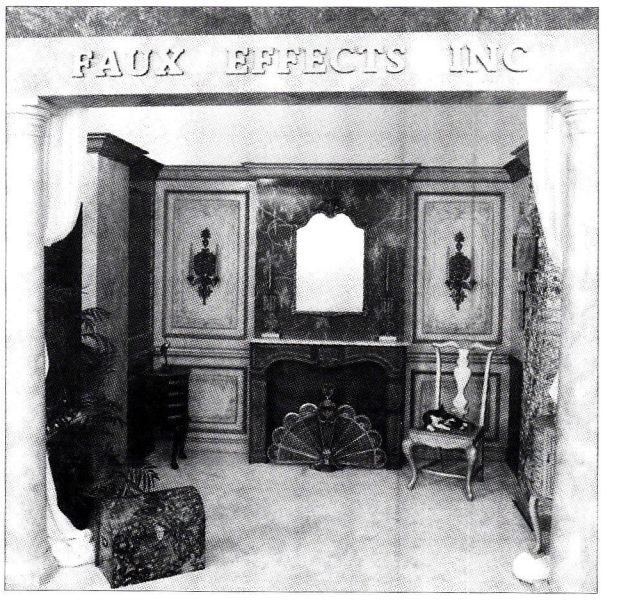
Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

Supplier of residential hardware: glass knobs, bin pulls, door & window hardware; mailboxes; Victorian & Arts & Crafts; wrought iron/steel & brass. *Write in No. 432*

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Faux Effects, Inc.
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www.fauxstore.com
Vero Beach, FL 32960

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FAUX EFFECTS' Aqua Finishing Solutions line of water-based paints was used to create the array of classic decorative finishes shown in this room. Write in No. 4690

* * *

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www.hinkleylighting.com
Cleveland, OH 44111

Manufacturer of lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling fixtures; exterior, landscape, garden & architectural-site fixtures; custom designs; Arts & Crafts, Victorian, Early American. *Write in No. 680*

* * *



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New York, NY 10012

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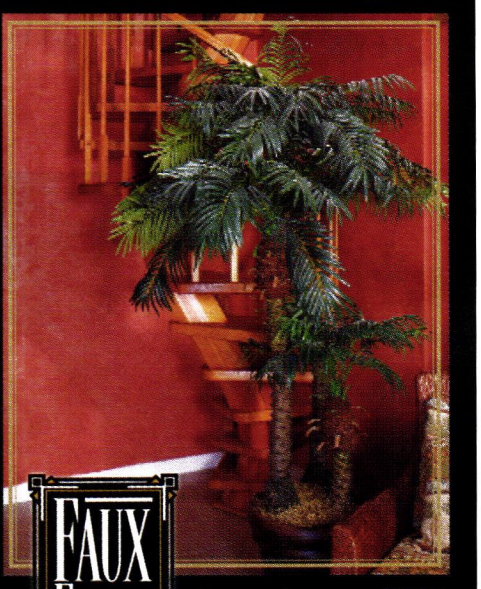
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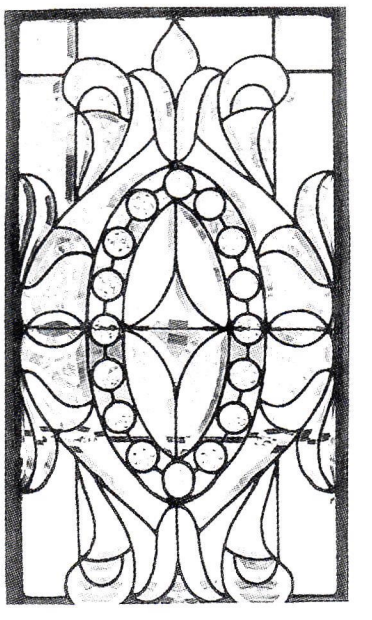
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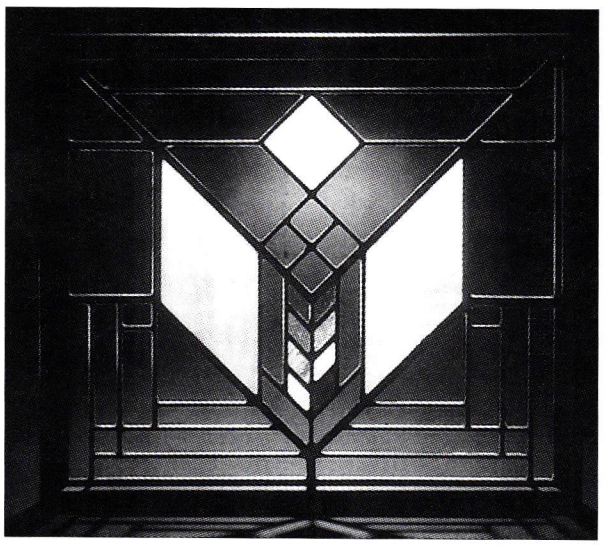
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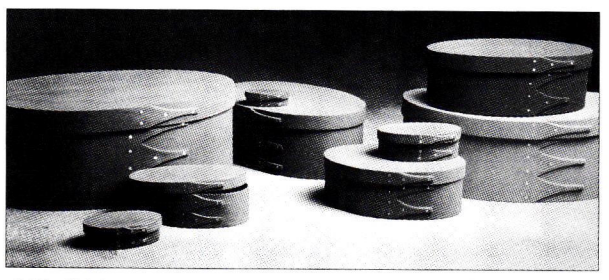


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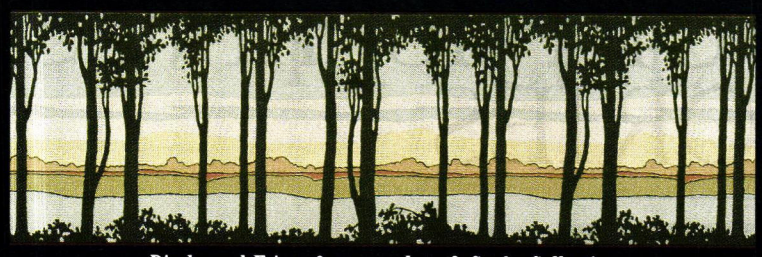
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Choosing and Working With a Custom Cabinetmaker

Most home-owners consider the kitchen the heart of the house. Here, two custom cabinetmakers explain how to sell custom cabinetry to your clients — and make them glad you did.

by Brian and Greg Stowell, *Crown Point Cabinetry*

Twenty-five years ago our father, Norm Stowell, began a small company building custom cabinetry in New Hampshire. Dad, who was a junior-high teacher and principal, got his start as many cabinetmakers do: working weekends, evenings, and during vacations, in his small shop in the garage.

As a custom cabinetmaker, he could offer people something that no stock cabinet company could: kitchens, bathrooms, or other spaces that were truly their own. (Today, our shop ships direct all over the United States and employs over 90 people, including four of his seven children. You could say that cabinetry is in our blood.)

Why Custom?

Over the last 50 years, the kitchen has grown in importance from a bare-bones utility area to the most important room in the house. People live, eat, socialize, and entertain in their kitchens. Clients now want a kitchen to be the centerpiece of their houses. Furthermore, they want the room to reflect the unique personality of their homes and themselves. Custom cabinetry fills that need.

Choosing a cabinetmaker wisely can lead to countless referrals for future business. A bad choice can result in endless frustration. Take the time to compare; it is an investment worth making.

Ten Things to Ask When Choosing a Custom Cabinetmaker

It will be you, the building or design professional, who receives the first phone call if something goes wrong, so it is particularly important that you and your client choose a cabinetmaker who can do the job as expected, deliver on time, stay within the budget, and resolve any problems that might arise.

In making this decision, there are 10 important questions to ask:

1. What will the lead time be for this project? It is important to remember that lead time is longer for custom cabinetry, often in the range of 15-20 weeks. For that reason, it is wise to begin your search for a cabinetmaker as early in the planning process as possible. It is also critical that the cabinetmaker be able to accurately predict his or her lead time, since countertops, flooring, tile work, and other details may be contingent on the cabinetry being installed. We strongly recommend asking about the cabinetmaker's record for on-time delivery when checking references.

2. What type of construction will be used? Many people equate the term "custom" with "quality," but not all custom cabinetry is the same. Quality depends on the experience of the cabinetmaker and the capabilities of his or her equipment. Will face frames, doors, and drawer fronts be solid wood? Will the box be all cabinet-grade plywood, or contain particleboard? Will drawers be dovetailed and front frames use mortise-and-tenon joinery? Will the finish be oven-cured or air-dried? Since both materials and construction methods are integral to the look and durability of the finished cabinetry, always have these specified in a written quote.

3. Is design service available, and is there an additional cost? People buying custom cabinetry range from having complete designs to needing total design assistance. (We, for example, offer design as part of our service, but some cabinetmakers charge for it.) In other cases, you may need to seek outside design help. Deter-

continued on following page



Kitchen cabinetry need not be confined to cabinets. Here a breakfast nook maintains the Arts & Crafts style of the adjacent fixtures.

mining what level of design is required — and whether there will be an associated cost — is important. Also, consider the designer's experience. Certifications, such as CKD, are probably not as important as the designer having a strong knowledge of the cabinetry line or style that you and your client want.

4. What sanding techniques will be used? Today, there are many wonderful tools that make the job of a cabinetmaker easier. But top-quality cabinetry still requires some good, old-fashioned elbow grease. Since sanding affects the way in which wood absorbs stain and other finishes, initial passes with a machine sander should be followed by hand sanding to a glass-smooth finish. Also, sanding requirements vary by wood species, so ask the cabinetmaker about his or her experience with the wood you are specifying.



Details like the flush inset styling of these pigeon-hole drawers can make or break an attempt at recreating or maintaining a period style.



Dovetailing, mortise-and-tenon joinery, and solid-wood construction are hallmarks of custom kitchen cabinetry.



This Mission-style cabinet stays true to its historical antecedents with arched light rails.

5. What type of finishes will be used, and how will they be applied and cured? Finishes can make or break a kitchen project. They are often what the homeowners rave (or complain) about to other potential customers once they begin to use their new kitchen. Ask about the type and durability of all finishes, as well as the method of application and curing, and be sure to have them specified in the quote.

Generally speaking, you should look for hand-applied stains. Oven-baked top coats (as opposed to air-dried) will offer superior durability and stain resistance, and should be applied over both stains and paints.

For a truly beautiful paint finish, distinct cabinetry pieces should be painted before assembly. This alleviates unsightly bridging and color gaps as the wood expands and contracts.

If an unusual finish, such as milk paint, is requested, be sure that the cabinetmaker has experience with the product. Such finishes can be difficult to work with, and should be left to an expert.

6. What is the cabinetmaker's experience with specified period styles and wood species? These questions become particularly important if you have specified an unusual wood or style, or if your goal is historic accuracy.

7. What is the price range for the style specified, and what is included in the cost? In examining prices, compare apples to apples. Is hardware included? What about design? Do certain finishes cost more? Ask about any hidden or additional charges.

8. Can you obtain a sample, and will it represent the finished product? Homeowners may want to "live with" a sample before making a final decision. Ask for an accurate sample that includes hinges, hardware, and the door and drawer styles in the wood and finish that they've chosen.

9. Are references available? If you haven't worked with the cabinetmaker before, ask for references. If possible, talk to both homeowners and building or design professionals who have worked with the individual or company making your cabinetry. Ask about communication, quality, ease of installation, and customer service, including how problems are handled.

10. How will the cabinetmaker ensure a smooth project from start to finish? How will measurements be accurately communicated? How will he or she communicate any special installation requirements? How will any problems be resolved? Total availability is critical — during the design phase, as the cabinetry is being built, and during or after installation.

Five Tips to Avoid Frustrating, Costly Mistakes — and Keep Your Client Happy

Let's face it. You don't have a lot of extra time to deal with problems, either from your customers or the cabinetmaker. And while any project can throw the occasional curveball, cabinetry affects far too many other aspects of a build or remodel. Getting it wrong can be disastrous. At the same time, if things go as well as they should, you stay on schedule and the homeowners become a referral source for years to come.

In the 25 years we've been designing and building custom cabinetry, we've learned a few things that can make the process go smoothly from start to finish.

1. Educate the Homeowner

Ever hear the ad slogan, "An Educated Consumer is Our Best Customer"? That goes double for custom cabinetry. Before you even begin the selection process, here are a few things you should make sure your homeowners really understand:

- **The differences between custom, semi-custom, and stock cabinetry.**
- **Lead time: why custom takes longer.** While all homeowners want their new kitchens right away, most are willing to wait for top quality.
- **The importance of quality.** Your customers should understand what they're buying, so don't dumb it down. Explain the pros and cons of all-wood construction vs. particleboard, the importance of sanding, finishes, and joinery. Share this article, or other informative literature, with them. The more they understand, the less they'll complain to you about the cost.



Cabinetry pieces should be individually painted prior to assembly to alleviate paint bridging and color gaps when the wood expands and contracts.

- **What the right kitchen can do for a home.** For most people, the kitchen serves as the hub of activity and is the most functional, used room. For many, it is also the centerpiece, a place for gourmet cooking and casual entertaining. We know that kitchens and baths are what sell houses. Selecting features that are beautiful, practical, and durable is a benefit that lasts throughout the life of the house.
- **How to choose the style that fits the home.** With custom, just about anything is possible. Talk to the client about period vs. modern styles, wood options, finishes, and special features. Historic or older homes can be equipped with cabinetry that maintains an authentic look, while offering modern conveniences, such as hidden mixer stands or appliance garages.
- **The process, from design to installation.** Tell them what to expect and how they can or should be involved.

2. Budget the Cabinetry Up Front

Recommend a realistic budget at the start of the project, not once the house is built or the remodel underway. Your cabinetry budget should allow you to complement the quality of the home. Avoid the appearance of "adding on" costs after the fact; it only leads to angry homeowners.

Make sure that the homeowners are clear on their price range. Discuss whether they are willing to go higher (and by how much), if the perfect cabinetry exceeds their budget. Create a separate budget for cabinetry only (not appliances, not countertops). Add-ons like hardware can add up fast, so be sure you know what is included and what isn't.

3. Create a Wish List of Features

This is especially important if the homeowners don't have a design in mind ahead of time. Most people know what they really want in their new kitchen, but many lack the ability to describe it. Someone — you, the cabinetmaker, or another designer — needs to help the client express what he or she wants. This list can then be developed into a design that your client will love.

Most people who order custom cabinetry are on their second or third kitchen. Ask the following questions:

- What have they had before and loved?
- What have they had before and hated?
- What have they seen at friends' houses and liked (or not)?

Look at the pile of magazine clippings that they've collected over the years. If the cabinetmaker will be assisting with design, send color copies of the clippings to him or her. Get the homeowner to pinpoint what it is they like and dislike in each picture:

- Wood species?
- The shape of the door?
- Appliances?
- The island?
- Door hardware?
- Color palette?
- Unique features of the cabinetry?
- Layout?

By combining the homeowners' wish list and budget, you and the cabinetmaker can present a design that the customer likes and can afford — the first time. The last

thing you want to do is present design after design, or frustrate your customers with beautiful kitchens they cannot afford.

4. Determine When You Need Your Cabinetry

Our father used to say, "I cannot stress enough how important keeping the delivery date is in custom cabinetry. It's not so much the lead time that's important, but whether you can deliver when you promise." He was right.

So much is contingent on the cabinetry — countertops, backsplash and wall tiling, even flooring installation — that the cabinetmaker must be able to deliver when promised. A late delivery can compromise an entire project and frustrate your crew, the homeowner, and other installation professionals and subcontractors you work with.

Unfortunately, there are always those few people who will promise a shorter delivery time just to get the job. When you check references, ask specifically about on-time delivery.

5. Pull Together the Perfect Team

When you have a good team, the job goes smoothly and everybody wins. There are many important players, and all need some degree of involvement when ordering custom cabinetry.

- **Homeowner** - Homeowners vary in their interest and ability to play a significant role in the process, but you are less likely to receive angry phone calls if you keep them in the communications loop.
- **Designer** - Determine what your needs are, identify who will do the work, and budget appropriately, if there is a fee involved.
- **Cabinetmaker** - It is the cabinetmaker's job to make your life easier by providing clear communication, understanding your constraints and challenges, asking appropriate questions, and providing clear communication backed up by detailed drawings — before the work of building your cabinetry begins. Most importantly, he or she should keep all promises and work quickly to resolve any problems that arise.
- **Installer** - To ensure that the cabinetry goes in without a hitch, correct measurements are critical. The cabinetmaker should have a solid system for ensuring that every detail is accounted for, so that the installer can do his or her job without difficulty or stress.

The Bottom Line

Custom cabinetry will take a little more effort than pulling boxes off a shelf, but with it, you can offer your clients truly beautiful, one-of-a-kind kitchens that meet their every need. And the kitchen that inspires conversation can build your business in new and exciting ways.

If you haven't already done so, we encourage you to venture into the world of custom cabinetry. It's a place where you and your clients can dream on and on, because the possibilities are simply endless.



High-traffic components, such as the plate rack in this milk paint and cherry-stained kitchen, must be able to withstand the scrapes and impacts of daily use. Oven-baked top coats, applied over both painted and natural wood cabinetry, offer superior durability and stain resistance.

Brian Stowell is President of Crown Point Cabinetry, which offers custom period cabinetry direct to a nationwide market. Greg Stowell serves as Director of Sales and Marketing for Crown Point. Both grew up working alongside their father in Claremont, N.H., where Crown Point Cabinetry is located. All photos provided by Crown Point Cabinetry.

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About This Buying Guide

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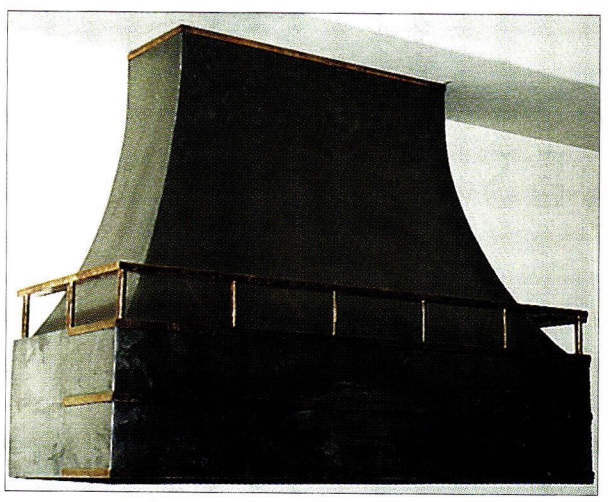
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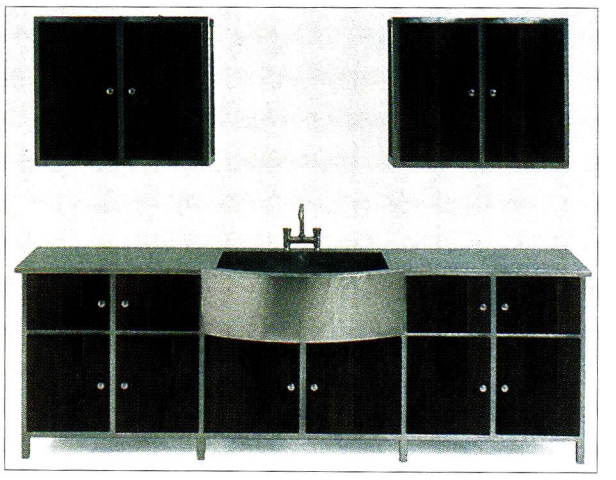
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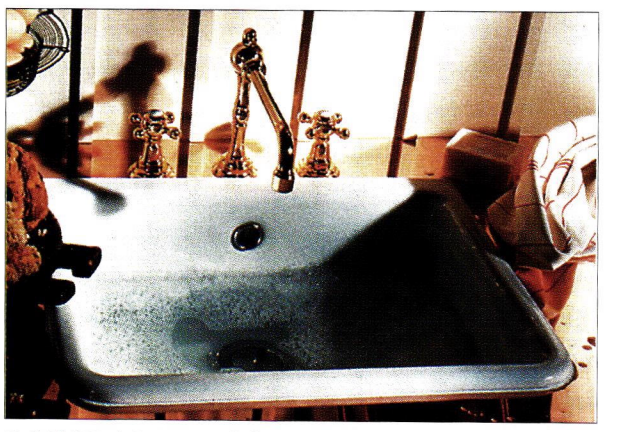
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These willow kitchen-drawer baskets were custom made by Bonnie Gale, one of the basketmakers at ENGLISH BASKETRY WILLOWS.

English Basketry Willows
607-336-9031; Fax: Same as phone
www.msu.edu/user/shermanh/galeb/
Norwich, NY 13815

Traditional English basketmaker: custom willow kitchen-drawer baskets; natural brown, white or buff willow; baskets can be incorporated into sliding-drawer frames or sit on a sliding shelf.

* * *



Kitchen vents, such as the contemporary model shown here, are the specialty of FABER.

Faber
508-358-5353; Fax: 508-358-5730
www.faberonline.com
Wayland, MA 01778

Manufacturer of kitchen ventilation equipment & systems: range hoods in many styles.

* * *

FiveStar
800-553-7704; Fax: 423-476-6599
www.fivestarrange.com
Cleveland, TN 37320

Supplier of professional cooking equipment for the home: ranges from 24 in. to 60 in.

WWW. period-homes.com

Internet Gateway to Historical Products

PERIOD HOMES

maintains the central Website for historically styled products and services on the Internet —products used for restoration, renovation, and new construction projects. There's more information and links to historical products than you'll find on any other site.

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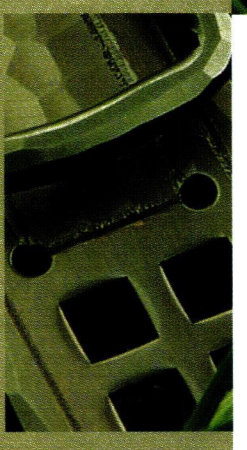
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www.period-homes.com

It's always the smallest things that make the biggest difference.



Drawer Pull from the Craftsman Collection which features hand hammered detail and a suite of additional pieces.



At **Restoration.com**, you will discover many pieces of unique, hard to find restoration and antique hardware, that make one of the biggest differences in turning your house into a home.

Restoration.com is presented by Crown City Hardware. The Crown City Hardware catalog is available at Restoration.com for $5 (refundable with purchase), or write to

1047 N. Allen Ave.
Dept. 00000
Pasadena, CA
91104.

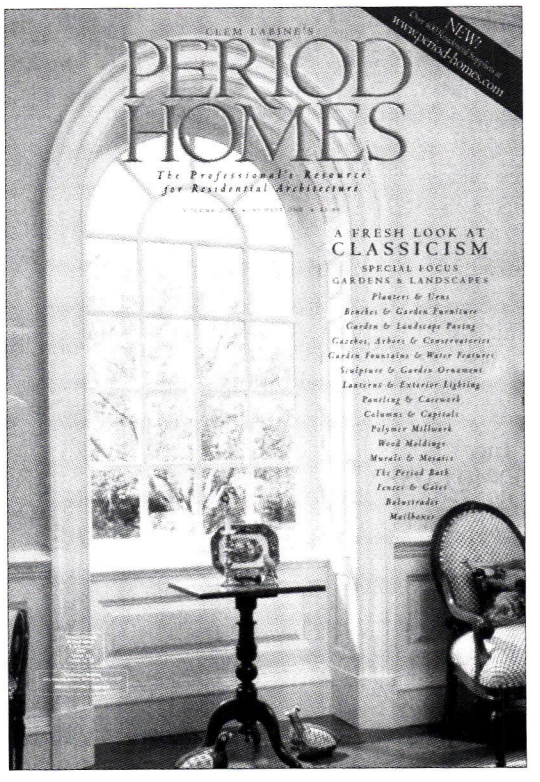
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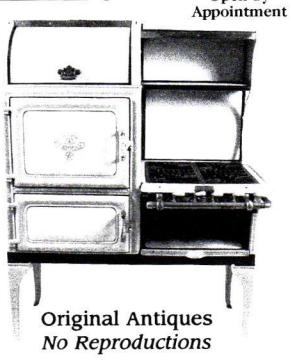
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& the Heart of your Kitchen

www.goodtimestove.com

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Toll-Free 1-888-282-7506

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No Reproductions

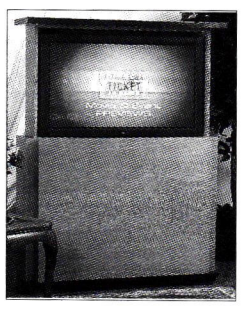
Prop. Stove Black Richardson and his beautiful daughter, Sara, the Stove Princess

"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

BUYING GUIDE TO
ELEVATORS, LIFTS & DUMBWAITERS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ELEVAORS, LIFTS & DUMBWAITERS from our database of companies that provide historical products and services. From the responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.



Designed for new plasma screen TVs, the new remote-controlled Plasma Lift from AUTON MOTORIZED SYTEMS is available in a ceiling pop-down model, as well as a standard up-and-down model.

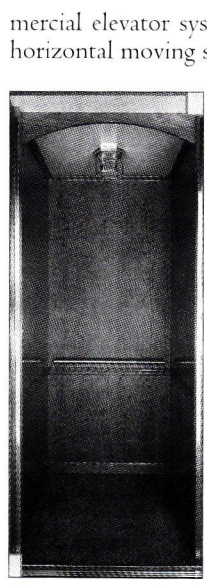
Auton Motorized Systems
661-257-9282; Fax: 661-295-5638
www.auton.com
Valencia, CA 91355

Manufacturer of remote-controlled lifts to lift & lower TVs, projectors, speakers & mini-elevators on rack & pinion systems; dumbwaiters & vertical lifts. *Write in No. 2617*

* * *

CemcoLift Inc.
800-726-7380; Fax: 215-703-0343
www.cemcolift.com
Hatfield, PA 19440

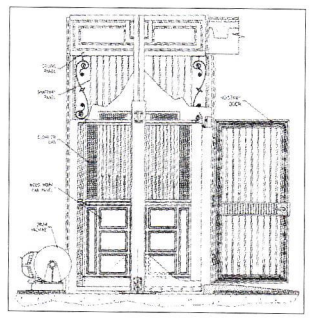
Manufacturer of hydraulic residential, accessibility & commercial elevator systems & traction elevators, escalators & horizontal moving systems. *Write in No. 3250*



CEMCOLIFT, INC.'s Franklin elevator cab is lined with a red oak veneer. Write in No. 3250

* * *

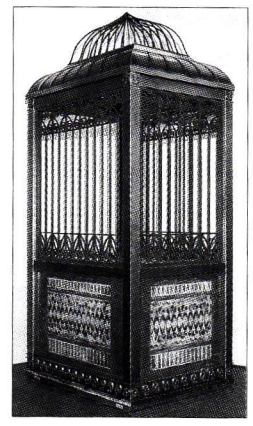
Gillespie Corp.
413-967-4980; Fax: 413-967-9534
www.gillespiecorp.com
Ware, MA 01082



Custom residential elevators such as this elevator cab and hoistway enclosure are the specialty of GILLESPIE CORP.

Designer & manufacturer of custom residential elevators & lifts of all types: hill lifts, outdoor deck lifts, basement lifts; electric & manual dumbwaiter kits.

* * *

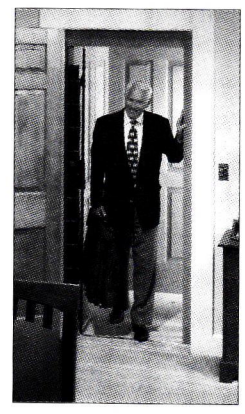


This period-style elevator cab is one of the many different styles available from H&B ELEVATORS.

H&B Elevators
612-721-5031; Fax: 612-721-1665
www.handbinc.com
Minneapolis, MN 55406

Manufacturer of standard & custom elevator cabs, entrances & doors: latest technology & old-world craftsmanship.

* * *



INCLINATOR CO. OF AMERICA offers a variety of residential elevators designed to blend with the residential decor.

Inclinator Co. of America
717-234-8065; Fax: 717-569-8726
www.inclinator.com
Harrisburg, PA 17105

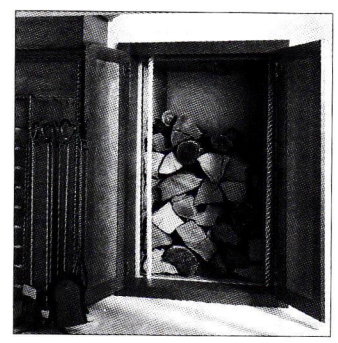
Manufacturer of electric residential elevators, lifts, dumbwaiters, stair lifts, wheelchair lifts & vertical lifts.

* * *

Matot, Inc.
800-MATOT-32; Fax: 708-547-1608
www.matot.com
Bellwood, IL 60104

Manufacturer since 1888 of electric elevators & dumbwaiters

* * *



Residential dumbwaiters from MILLER MFG. make it easier to transport heavy items such as wood for the fireplace.

Miller Mfg., Inc.
800-232-2177; Fax: 707-584-0850
www.silentservant.com
Rohnert Park, CA 94928

Manufacturer of manual dumbwaiters: 5 sizes with capacities of 50-250 lbs.; custom sizes.

* * *

Waupaca Elevator Co.
800-238-8739; Fax: 920-991-9087
www.waupacaelevator.com
Appleton, WI 54911

Designer, manufacturer & national distributor of a complete line of residential elevators & residential & commercial dumbwaiters. *Write in No. 7280*

* * *

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Tel: 215-703-0358 Fax: 215-703-0343
e-mail: res-sales@cemcolift.com

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WWW.
period-homes.com

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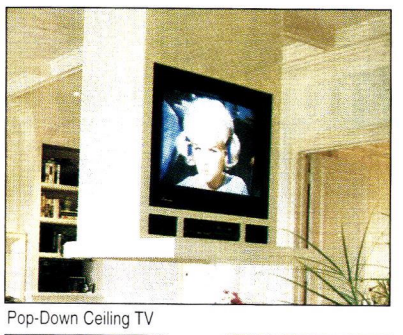
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Log onto — and then Bookmark

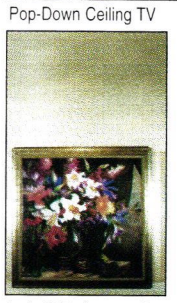
www.period-homes.com

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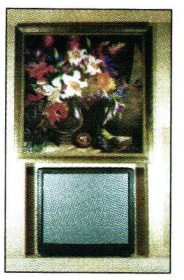
The Editors



Pop-Down Ceiling TV



Invis-O-Trak

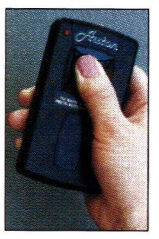


Pop-Up picture reveals-conceals TV
Horizontal sliding model available



End of Bed Pop-Up TV

AUTON POP UP TV LIFTS



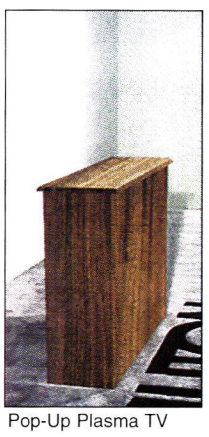
Since 1955 Auton has allowed interior designers, architects, builders and fine furniture makers to broaden their imaginations with new and exciting solutions to their design problems.

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Phone: 661.257.9282
Fax: 661.295.5638
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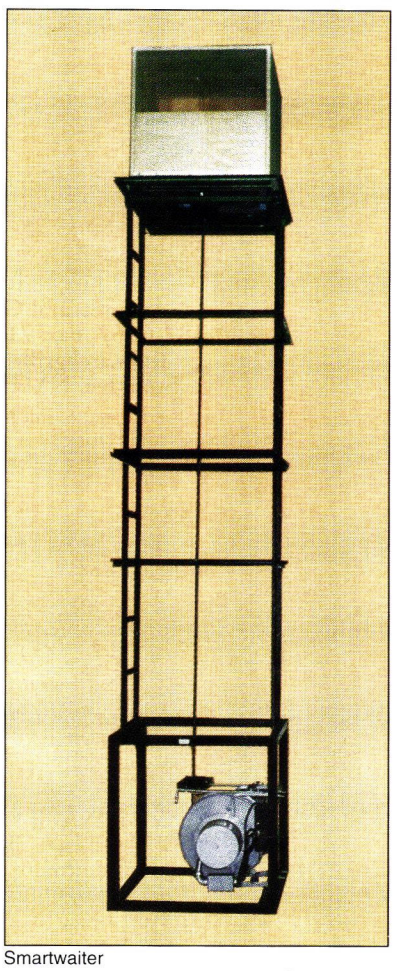




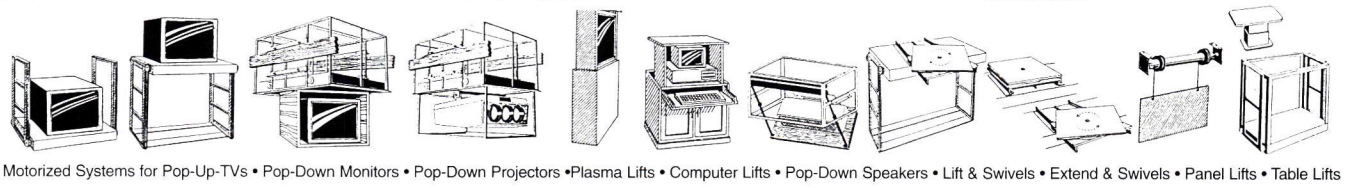
Pop-Up Plasma TV



Pop-Up Projector Lift



Smartwaiter



Motorized Systems for Pop-Up-TVs • Pop-Down Monitors • Pop-Down Projectors •Plasma Lifts • Computer Lifts • Pop-Down Speakers • Lift & Swivels • Extend & Swivels • Panel Lifts • Table Lifts

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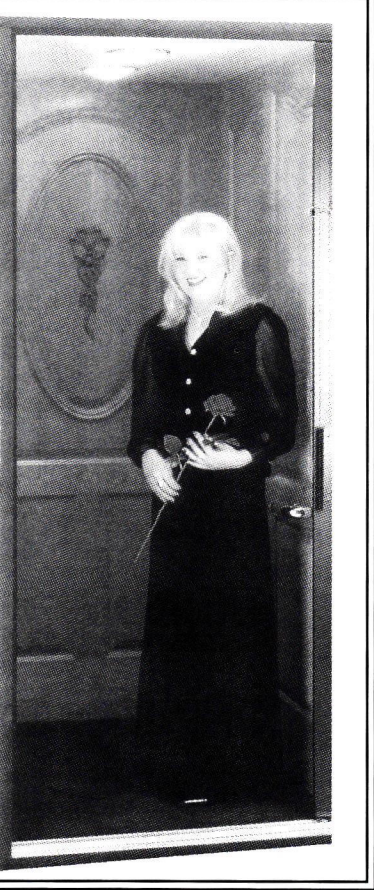
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This bronze and chrome light fixture from CRENSHAW LIGHTING is adorned with the signs of the zodiac. Write in No. 1128

Crenshaw Lighting
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www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of custom lighting fixtures to architect's specifications: design service available; historic restoration & reproduction of period fixtures; on-site services. *Write in No. 1128*

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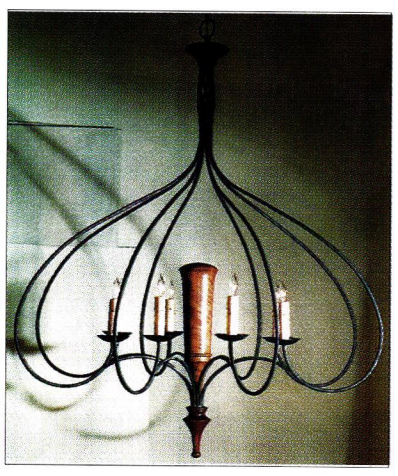


Elegant chandeliers are one of the specialties of CUSTOM-LIGHTSTYLES.COM. Call for more information

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www.customlightstyles.com
Santa Rosa, CA 95409

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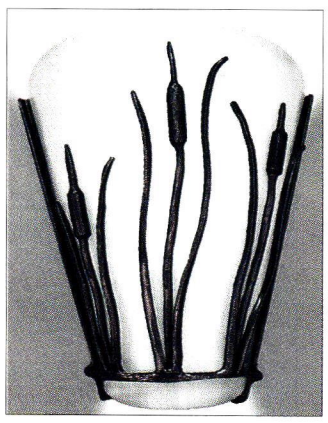


DEEP LANDING WORKSHOP's eight-arm chandelier, model #CH-8000, features a "bird-cage" twist design. Write in No. 809

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
115 Deep Landing Rd.
Chestertown, MD 21620

Supplier of hand-crafted custom lighting fixtures in wood, tin, brass & copper: finishes from gold leaf to faux rust; porch, wall- & post-mounted electric lighting; Colonial & custom styles. *Write in No. 809*

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DEREK MARSHALL created this Cat Tail wall sconce in wrought iron and glass.

Derek Marshall Lighting
800-497-3891; Fax: 603-284-6237
www.derekmarshall.com
Sandwich, NH 03227

Designer & manufacturer of decorative lighting in classic styles: sculpted forms with unusual finishes; sconces, table/floor lamps, pendants & ceiling fixtures; UL-listed & ADA-compliant; full catalog on the web with prices.

❖ ❖ ❖

Elcanco, Ltd.
800-423-3836; Fax: 978-392-0870
www.elcano.com
Westford, MA 01886

Manufacturer of hand-crafted electric candles, flame-like bulbs & candlecovers for antique & contemporary lighting applications; consultation available.

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EMPORIO SAN FIRENZE's chandelier features grape motifs and measures 22-in. high x 28-in. wide.

Emporio San Firenze
305-572-0990; Fax: 305-572-0290
www.cianifirenze.it
Miami, FL 33137

Supplier of hand-forged iron & brass lighting & furnishings manufactured in Italy: lanterns, sconces, table/floor lamps chandeliers, pendants & ceiling fixtures; custom designs.

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Fanimation
888-567-2055; Fax: 765-482-5215
www.fanimation.com
Lebanon, IN 46052

Manufacturer of ceiling, wall & floor fans: belt & pully-driven fans; The Islander with real palm leaves., The Palisade with verical rotation, The Punkah with side-to-side synchronized motion; optional light fixtures for fans. *Write in No. 9550*

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www.iceforge.com
Chester, NY 10918

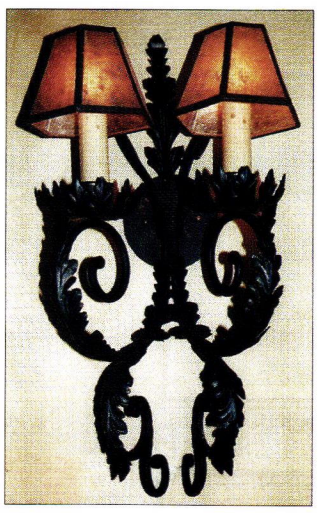
Fabricator of custom, hand-built signature lighting; entry lanterns, foyer chandeliers & sconces from award-winning studio; period or custom styling; forged iron, coppers & bronze; exotic patinations; Colonial, Early America, Gothic, Craftsman, Art Deco/Nouveau. *Write in No. 2640*

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Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

Supplier of hand-crafted wrought-iron drapery hardware & fine wrought-iron furniture. *Write in No. 2520*

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This antique lighting fixture is one of the many models available from GIBSON & GIBSON ANTIQUE LIGHTING.

Gibson & Gibson Antique Lighting
619-422-2447; Fax: 619-422-2495
180 Mace St., #C-9
Chula Vista, CA 91911

Supplier of antique lighting fixtures ca. 1860-1930: floor, ceiling, table & wall; over 1,000 fixtures in stock; repair, rewiring & restoration, including crystal chandeliers; custom design & fabrication; UL-listed.

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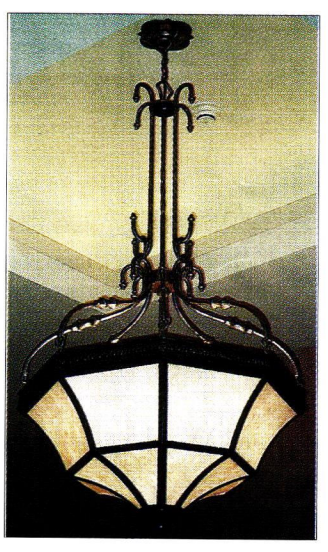


GINGER's City 212 polished-chrome wall sconce is based on an early 1900s design. Write in No. 59

Ginger
888-469-6511; Fax: 803-547-6356
www.gingerco.com
Fort Mill, SC 29708

Manufacturer of solid-brass lighting, mirrors, bathroom accessories & decorative hardware: from traditional to Art Deco & modern; numerous finishes; reproduction (newly-manufactured) lighting & accessories; bathroom & cabinet hardware. *Write in No. 59*

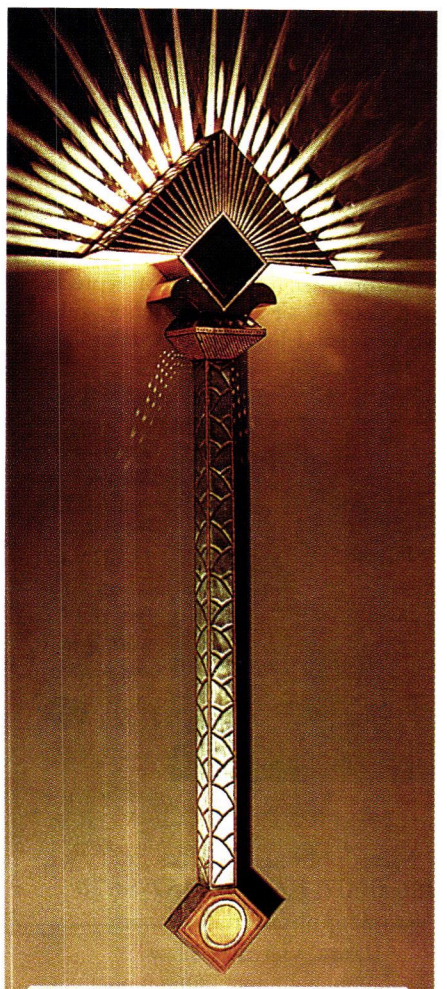
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This elegant pendant fixture with an antique bronze finish was fabricated by HANS DUUS BLACKSMITH and measures 3-ft. across and is 5-ft. tall. Write in No 8041

Hans Duus Blacksmith, Inc.
805-688-9731; Fax: 805-688-1793
73 Industrial Way
Buellton, CA 93427

Blacksmith & supplier of a variety of forged lighting: chandeliers, wall sconces, pendants & exterior lighting. *Write in No. 8041*



Isaac Maxwell Metal

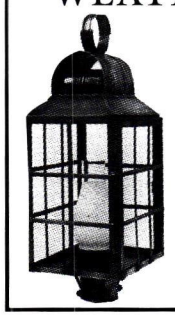
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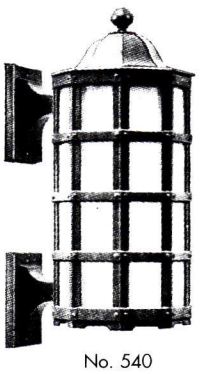


WRITE IN NO. 7630

OUT DOOR CAST METAL
LIGHTING HERWIG FIXTURES

SINCE 1908

Designers & Manufacturers
of Fine Lighting Fixtures
& Accessories



No. 540
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Cast Aluminum
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Posts, Bollards
Benches &
Street Clocks

Mountings
Wall, Bracket,
Post & Pier

Restoration
&
Custom Work

Handcrafted
Quality

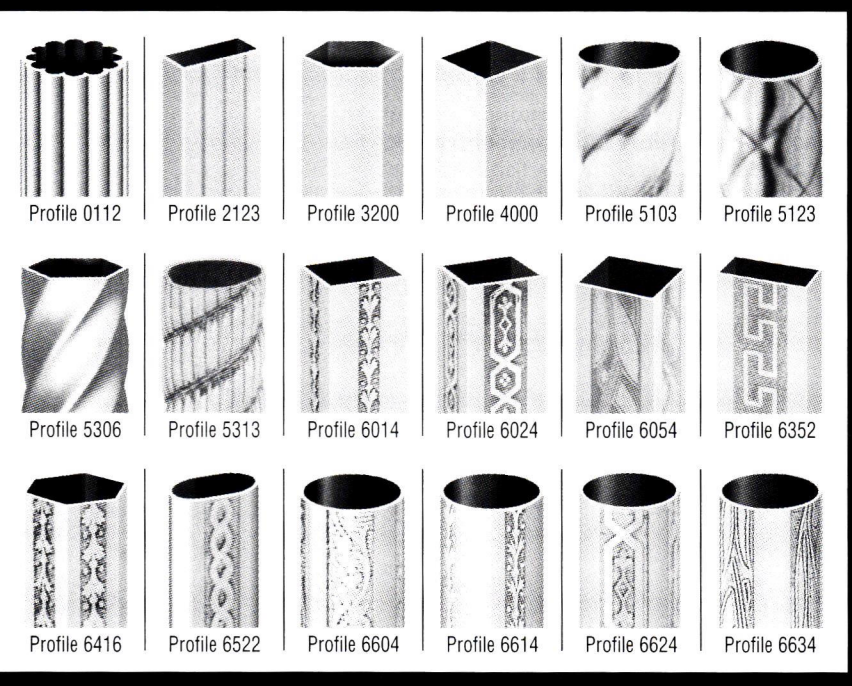
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Fax: 479-968-6422
www.herwig.com

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WRITE IN NO. 260

BUYING GUIDE TO
INTERIOR LIGHTING

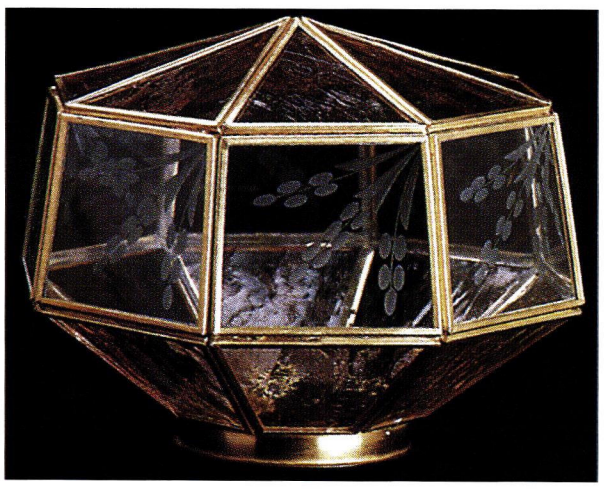
Supplier of antique & antique-style reproduction lighting: custom designs; Arts & Crafts & Turn of the Century; sconces & ceiling fixtures; custom finishes; log on to web site for more information. *Write in No. 2895*



The Edward pendant lighting fixture from OMEGA TOO is available with 2-1/4- and 3/1/4-in. holders to accommodate different globes. Write in No. 2895

❖ ❖ ❖

Otteson Co.
972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029



The model #498 polished brass fixture from OTTESON features peach waterglass and measures 6 in. high x 9 in. wide. Write in No. 1045

Supplier of glass lighting shades, principally from Vianne in France: large stock ready for shipment; custom projects. *Write in No. 1045*

❖ ❖ ❖



This hand-crafted sconce from PERIOD LIGHTING FIXTURES was inspired by a Colonial design.

Period Lighting Fixtures, Inc.
800-828-6990; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247

Manufacturer & custom fabricator of handmade 18th- & early-19th-century lighting: original designs from museums such as Historic Deerfield, Old Sturbridge Village & Colonial Williamsburg; colonial styles.

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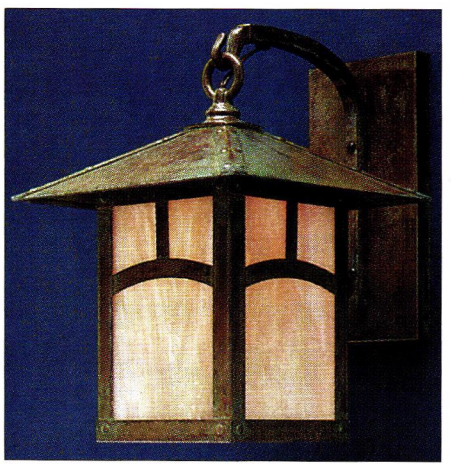


The Jewel, a 12-light chandelier created by RAGGED MOUNTAIN ANTLER CHANDELIERS measures 34 in. across the bottom and is 21 in. tall.

Ragged Mountain Antler Chandeliers
406-961-2400; Fax: 406-961-5152
www.antlerchandelier.com
Hamilton, MT 59840

Manufacturer of hand-crafted, orginal, assymetrical, antler centerpiece light fixtures & traditional styles of antler chandeliers, sconces, lamps & furniture.

❖ ❖ ❖



REJUVENATION's Evergreen Wall Mount fixture is available in 9- and 12-in. sizes. Write in No. 7630

Rejuvenation
877-745-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

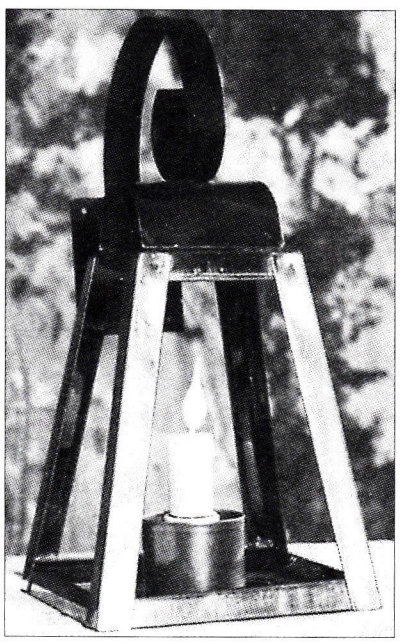
Manufacturer of period lighting & house parts: over 500 styles; Turn of the Century, Art Deco/Moderne, Spanish/Mediterranean, Arts & Crafts/Mission/Prairie, Colonial & Victorian styles; lanterns, sconces, table/floor lamps, chandeliers, pendants & ceiling fixtures. *Write in No. 7630*

❖ ❖ ❖

Roy Electric Co.
800-366-3347; Fax: 908-317-4629
www.royelectriclighting.com
Staten Island, NY 10303

Manufacturer of period lighting fixtures since 1968: hundreds of ceiling fixtures, chandeliers, pendants, flush mounts, sconces & glass shades; Victorian, Turn of the Century, Mission, Arts & Crafts, Colonial Revival styles & much more; supplemental catalog online offers lighting for waterfront homes, intercoastal collection & early 20th-century, kitchen & bath lighting. *Write in No. 430*

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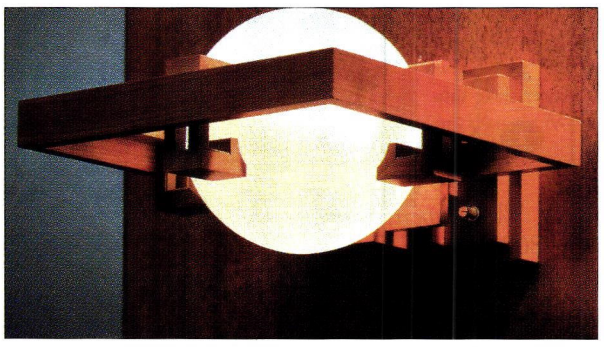


The Wentworth, a Colonial-style sconce from SHELBURNE LIGHTING, can be used as a wall-mount, table, or hanging light. Write in No. 65

Shelburne Lighting & Metal Crafts
603-466-2201; Fax: 603-466-2055
www.shelburnelighting.com
Shelburne, NH 03581

Supplier of historical lighting in solid brass & copper: wall, hanging & post lanterns; wall sconces in brass, copper & tin; custom work. *Write in No. 65*

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Available from YAMAGIWA, the original model of this reproduction Frank Lloyd Wright sconce was designed for the Frederick Robie House in Chicago (built 1908-1910). (c.2002 F.L. Wright Ed. All rights reserved.)

Yamagiwa USA Corp.
888-879-8611; Fax: 818-879-8640
www.yamagiwausa.com
Westlake Village, CA 91362

Manufacturer of Frank Lloyd Wright-designed reproduction light fixtures authorized by The Frank Lloyd Wright Foundation.

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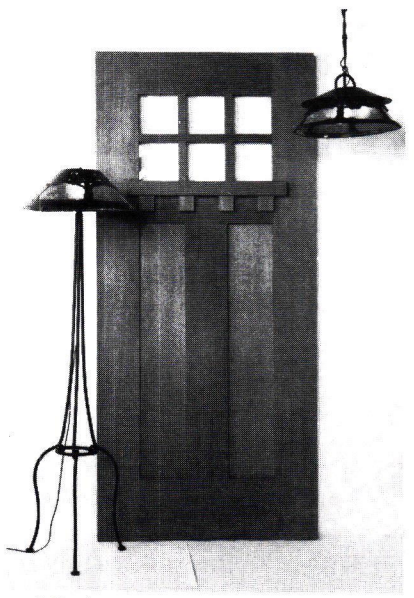


YANKEE BARN WHOLESALE offers a variety of historic reproduction shades.

Yankee Barn Wholesale
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www.yankeebarn.com
Forestburgh, NY 12777

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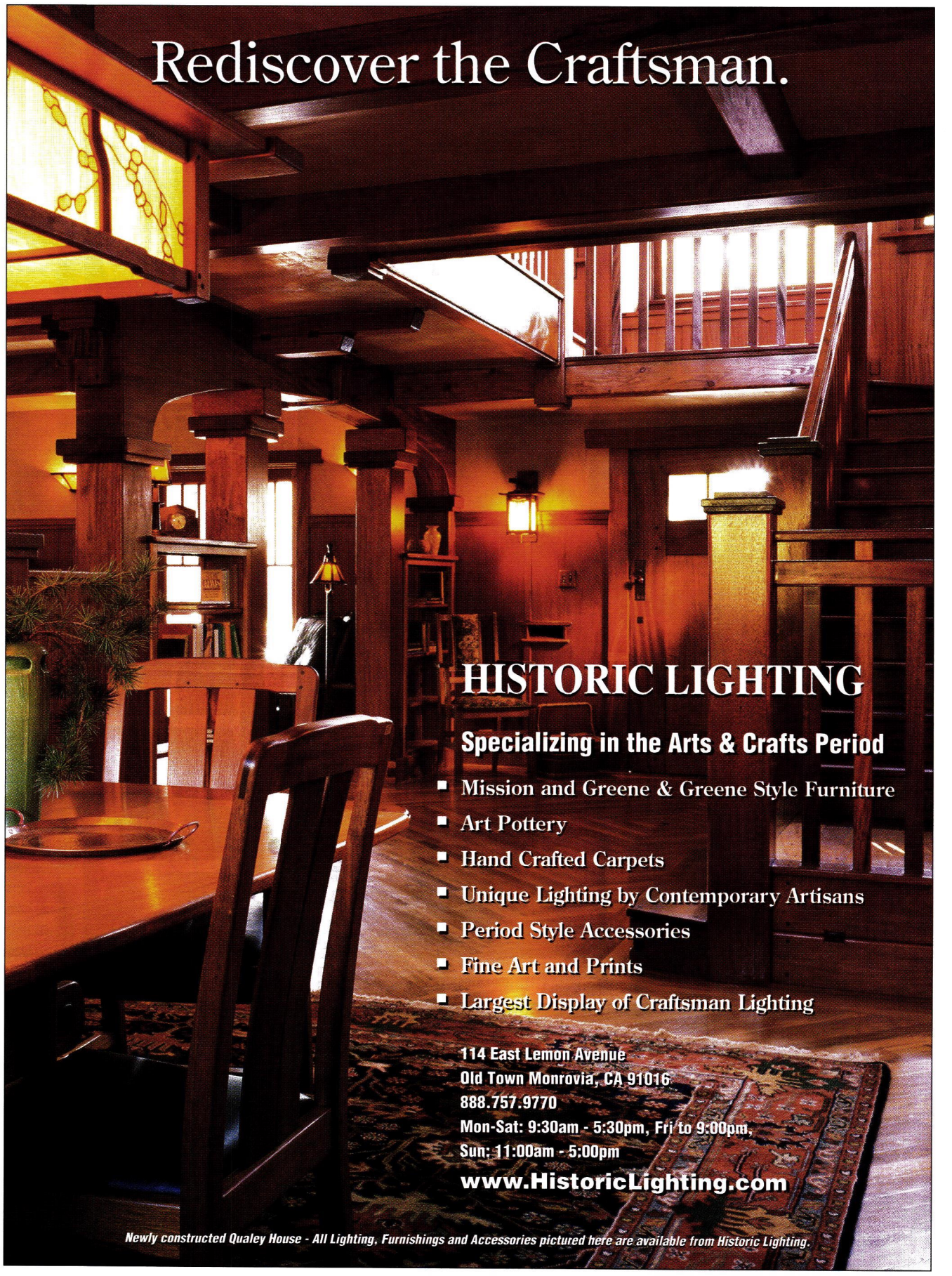
WRITE IN NO. 2895

PERIOD HARDWARE & LIGHTING

See our display ad on the back cover

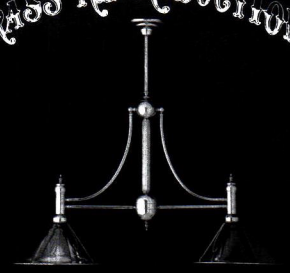
BALL & BALL
463 West Lincoln
Exton, PA 19341
Tel: 610-363-7330
Fax: 610-363-7639

WRITE IN NO. 7660 FOR LIGHTING
& 2930 FOR PERIOD HARDWARE



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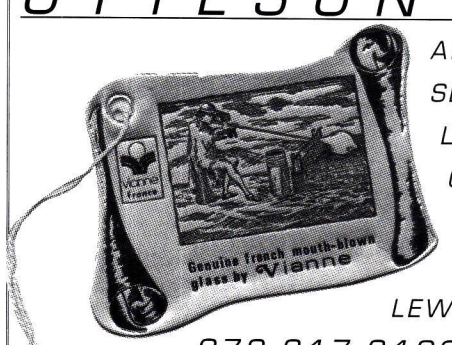
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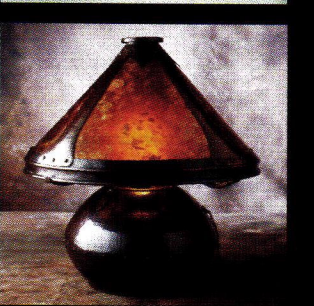
OTTESON COMPANY
BOX 293060
LEWISVILLE, TX 75029
972-317-3120 FAX 972-317-2812

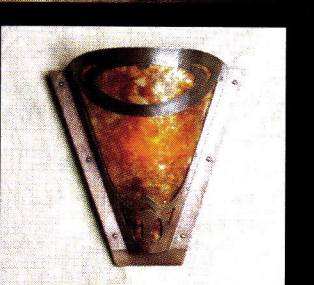
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- FLOOR LAMPS
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- SCONCES & PENDANTS
- EXTERIOR LIGHTING

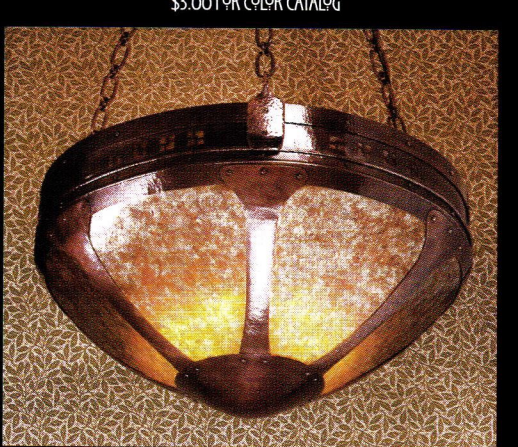






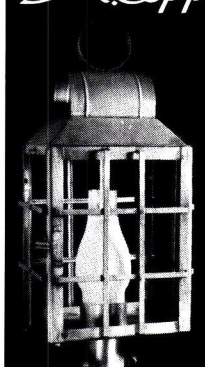
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7480. Antique Wide-Board Flooring — Flooring, barnwood & beams; furniture made from 19th-century barnwood. **Country Road Associates, Ltd.**

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Antique Hardware — Original antique door knockers, door hardware, furniture hardware, & twist bells. Visit www.eugeniaantiquehardware.com. **Eugenia's Antique Hardware**

1330. Antique Heart Pine & Cypress — River-recovered logs newly sawn for custom flooring, moldings, paneling & wainscoting; free brochure. **Goodwin Heart Pine**

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Nostalgia in Print

Distinctive House Design and Decor of the Twenties
Edited by Richardson Wright
Dover Publications, Inc. 31 East 2nd Street, Mineola, New York 11501
192 pp.; paperback; over 500 floor plans and illustrations; $22.95; ISBN 0-486-41825-1

Flipping through the pages of *Distinctive House Design and Decor of the Twenties* is like stepping back in time. An unabridged reprint of *House & Garden's Second Book of Houses* originally published in 1925, the 192-page volume includes over 500 floor plans, illustrations, and photographs of moderate-sized homes. All of the photos are black and white, as are the illustrations, and the style and layout of the book often reminded this reader of a scrap book (measuring 8-3/8 x 11 in.), its pages filled with photographs and gently written captions.

This is not a colorful, glamorous coffee-table book. It's more like a text book, or a "how-to," chock full of information presented in a compact, but charming, manner. The contents page contains 100 separate listings, some referring to single-page entries and others to more extensive chapters. The first listing, for instance, is "A New House in an Old Style," which refers to a single page with a photo of the exterior of a 17th-century English-style home and a brief description.

The first section of the book incorporates four chapters on four separate residences: "A House of Graceful Distinction," "A House of Sunny Architecture," "A House in the English Manner," and "A House with a French Flavor." Each presents floor plans, photographs, and line drawings, as well as information describing the residence, the decor, and the landscaping in great detail.

This opening section sets the tone for the book, noting that "The moderately small house has been architecture's stepchild." Seeking to remedy this situation, *House & Garden* selected four architects from different parts of the country to prepare these designs. "The only condition attached to our requests for designs were that the house should accommodate a family of at least two adults, two children, and a servant; that it should be set back 30 feet from the front property line and ten feet in from each side line; that it should have a garage attached, and its costs should not exceed $20,000." How times have changed!

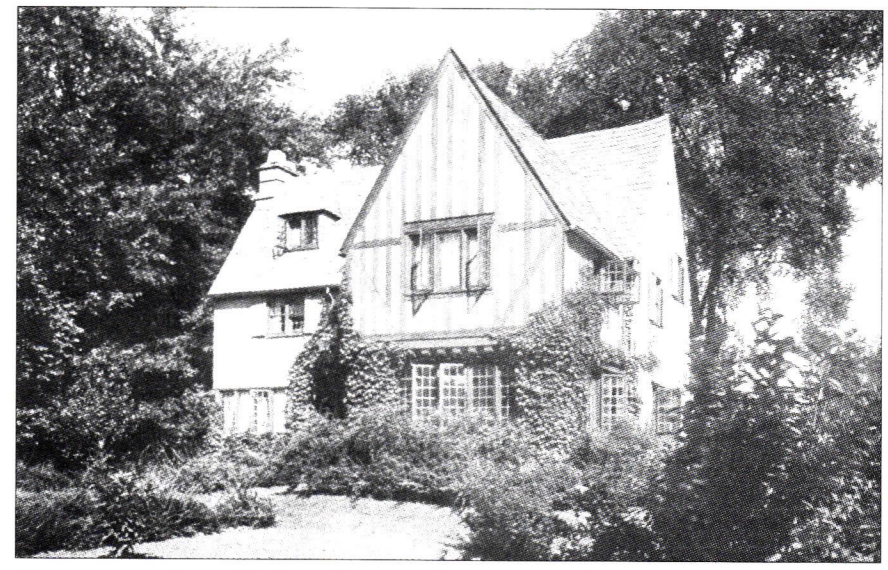
The next section of the book could be a primer for a budding builder or architect. Entitled "The Elements of House Construction, The Building Process From Foundation to Roof Graphically Explained," it includes detailed information and drawings on how to read a plan, on roofing, bricks, wall, shingles, the construction and design of floors, moldings, gables, bay windows, balconies, heating, paints, decorative hardware, and even radiator covers. It concludes with information on what the architect charges (a minimum of 6%) and a list of catalogs for the home builder.

The paint section features suggestions for various styles. For example, one recommendation for the cottage-type home is that the body should be painted silver gray; the roof, red-brown; and the cornice, corner boards, sash, and front door should be ivory.

The remainder of the book (starting on p. 115) is a portfolio of 60 houses around the country in various styles, ranging from Tudor, Dutch Colonial, Bungalow and Cape Cod to Greek Revival and California stucco. Like the earlier chapters, these include photos, drawings, floor plans, and the architect's name, but they provide less detail than the four houses described at the beginning of the book.

Originally written for prospective home builders, the book today would be of interest to architects, builders, home restorers, and old-house aficionados. It is interesting to note that although most of the floor plans include dimensions, the total square footage is not given. Also interesting to note is the fact that most kitchens were designed with large pantries, a feature rarely found in today's kitchens. Many other nostalgic notes can be found: In discussing the "Electric Home," the book advises, "Electrically-run stoves, washing machines and ironers are part of the necessary equipment of the modern house. Provide for them in your house plans." No mention, of course, of TV, air conditioners, or computers.

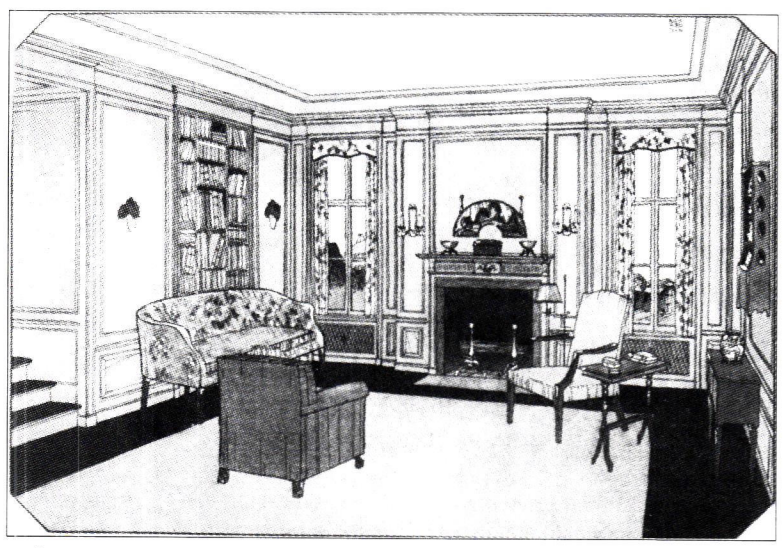
Distinctive House Designs and Decor of the Twenties, is definitely a period piece, complete with dated photos, drawings, and text, but it would be a valuable addition to any architectural or historic-house library. ◆ *Martha McDonald*



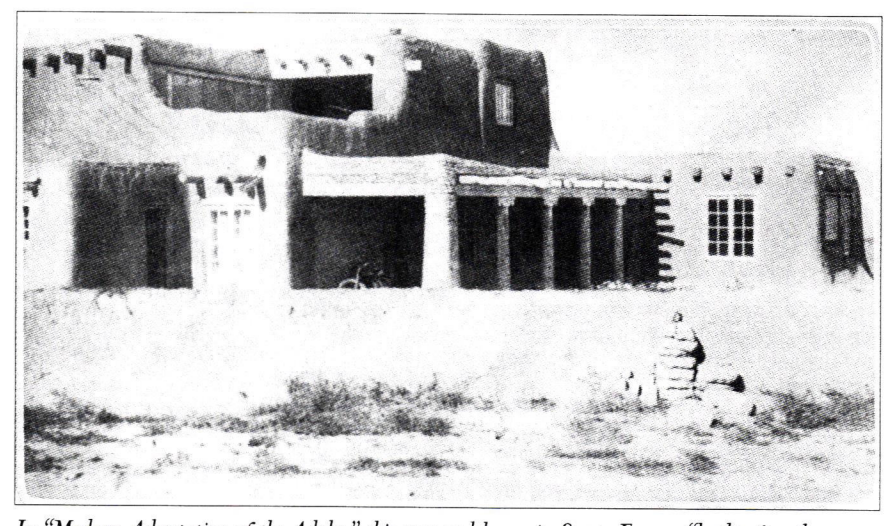
This cottage was designed by Lewis Bowman. The caption says, "The English cottage was architectural ancestor to the home of H. Harris, Mt. Vernon, N.Y., as is shown in the half-timber, the dip of the roof and the pleasant ranges of casement windows."



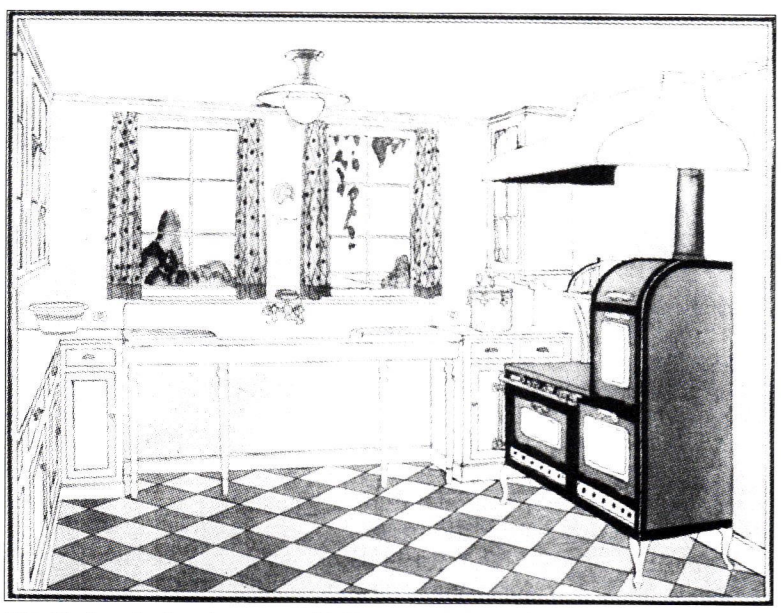
The caption for this house reads: "The overhanging second story with decorative pendant finials is a type to be found in very early New England houses. It accords harmoniously with this modern interpretation...suitable for the suburbs or restricted country districts."



Taken from the chapter describing "A House of Graceful Distinction," this drawing shows one end of a 16x30-ft. living room/dining room designed by Edmund B. Gilchrist. One of the captions notes: "Mr. Gilchrist's house has a Georgian flavor, faint but fresh. It shows the influence more of an interesting personality than of any particular architectural style."



In "Modern Adaptation of the Adobe," this terraced house in Santa Fe was "built after the manner of Pueblo Indian homes. The 'vigas' or ceiling beams are exposed. The windows are an American adaptation."



This black-and-white drawing in "A House of Sunny Architecture" is described thus: "A color scheme of green and white gives the kitchen in this California house brightness and coolness. The stove is hooded for better ventilation."

The Patterns of Traditional Life

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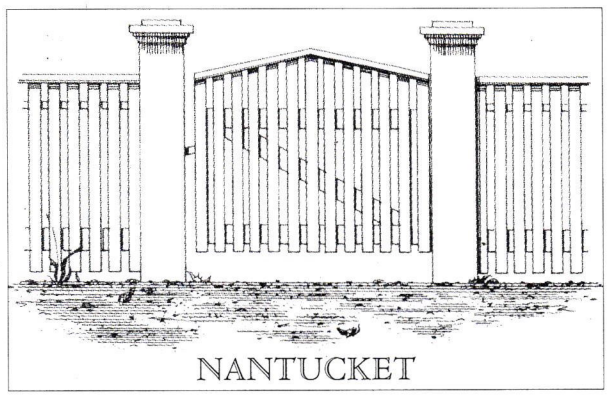
Fences: Authentic Details for Design and Restoration
by Peter Joel Harrison
John Wiley & Sons, Inc., 605 Third Avenue, New York, NY 10158-0012 280 pp.; $70;
ISBN: 0-471-32199-0

Gazebos and Trellises: Authentic Details for Design and Restoration
by Peter Joel Harrison
John Wiley & Sons, Inc., 605 Third Avenue, New York, NY 10158-0012 248 pp.; $70;
ISBN: 0-471-32198-2

Brick Pavement and Fence-Walls: Authentic Details for Design and Restoration
by Peter Joel Harrison
John Wiley & Sons, Inc., 605 Third Avenue, New York, NY 10158-0012 288 pp.; $70;
ISBN: 0-471-38337-6

Garden Houses and Privies: Authentic Details for Design and Restoration
by Peter Joel Harrison
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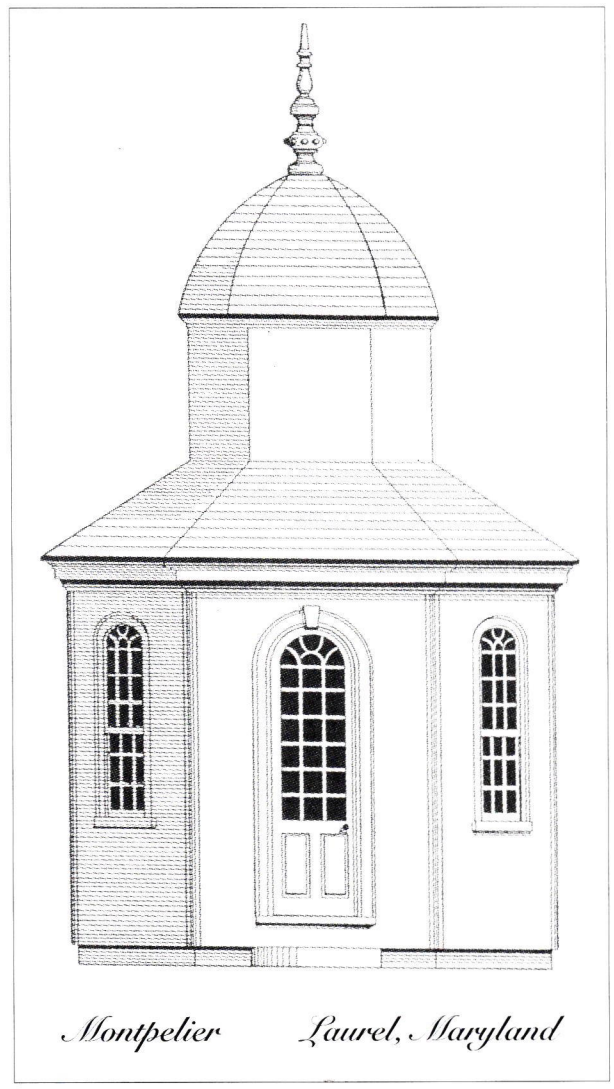
Peter Joel Harrison has been collecting traditional architectural, landscape, and garden patterns for 23 years, and these four handsome volumes (in hardbound edition from John Wiley) are the fruit of his labor. Like many in the fields of restoration and traditional design, Harrison became involved through a combination of curiosity about architectural heritage, an awareness of an unfilled niche, a good deal of hard work, and not a little providence.



This picket design with cap rail, carefully recorded by Peter Joel Harrison, is common to Nantucket, Mass.

In 1979, Harrison and his wife moved from New York to Raleigh, N.C. They took up residence in a white neo-Colonial house, and Mrs. Harrison innocently suggested that a fence might be nice. Harrison was unable to locate a supplier who could provide something in a complementary traditional style, which, in itself, is not really surprising. The surprise came when he attempted to find a book of period designs. He searched through bookstores, libraries, and the landscaping departments at several local colleges, all to no avail. It was then that he began collecting designs from around the area himself.

Harrison had graduated from the Fashion Institute of Technology in New York City in 1974, having studied interior design, and his designer's eye now turned to the rich architectural and landscaping heritage that surrounded him. Once on the trail of this almost-forgotten aspect of American tradition, Harrison found himself expanding his search both geographically and in scope. He made innumerable field trips and recorded not only fence designs, but also paving patterns, wall patterns, trellis and arbor designs, and outbuilding designs from many periods and in many vernacular and

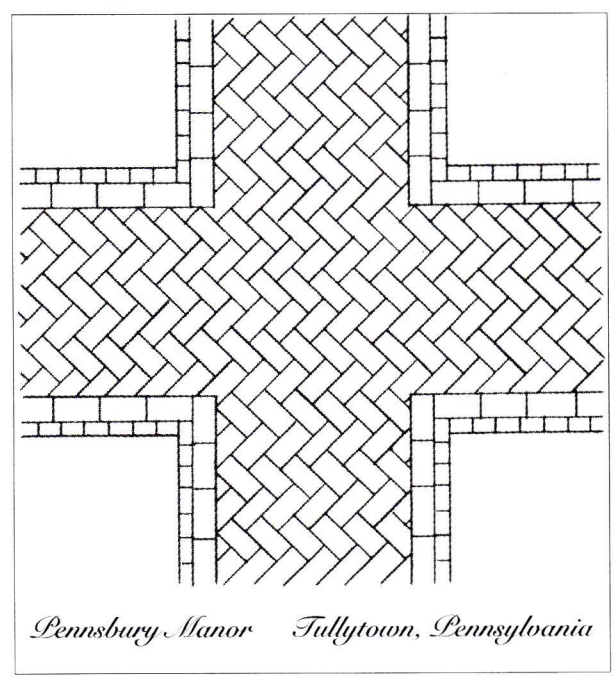

Montpelier *Laurel, Maryland*

The Montpelier Ice House was built in Laurel, Md., for Major Thomas Snowdon in 1783. The building was originally sand painted.

regional styles. These he rendered in beautifully detailed line illustrations.

He had, in his words, discovered a "huge hole in the literature on American traditions in landscaping," and wished to share the results of his meticulous documentation with others. Unfortunately, his enthusiasm was not shared at first by the publishing houses. After several rejections, Harrison, with the financial and moral support of his family, to whom the present volumes are dedicated, self-published *Fences*, followed by *Brick Pavement*, and *Gazebos*.

Harrison began selling his books through specialist magazines and by word of mouth, and soon caught the interest of John Wiley & Sons, Inc. The firm picked up the books, expanded their scope and began publishing


Pennsbury Manor *Tullytown, Pennsylvania*

This herringbone paving pattern is from Pennsbury Manor at Tullytown, Pa., and was executed in brick.

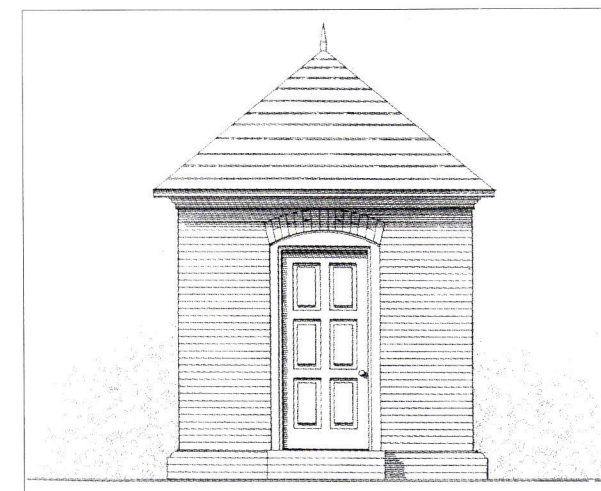
the series in 1998.

Having failed to find a 19th-century pattern book of landscape features, Harrison had set out to create "the pattern book that should have been in the 19th century," and this effort included creating the designs of the books themselves. Harrison immersed himself in the libraries at North Carolina State University at Raleigh, the University of North Carolina at Chapel Hill, and Duke University at Durham, and found a number of late-18th-century precedents for the appearance he was seeking in his books.

The result is this series that features embossed-cloth covers, period typefaces on acid-free cream paper, and endpapers hand marbled by the author.

Fences, the first in the series, contains more than 400 illustrations of fence patterns and details from the 18th and 19th centuries. Pickets, pales, piers, gates, and fence ornaments such as finials, caps, balls, and urns are all represented. The volume is in two parts, "Fences" and "Fences of Cape Cod," and features examples from Mount Vernon to Colonial Williamsburg to the Wedding Cake House in Kennebunk, Me.

Gazebos and Trellises is the second volume in the series and it features over 200 hand-rendered illustrations. Three centuries of American design are documented, and styles include: Tudor, Georgian, Federal, Greek Revival, Gothic, Italianate, and Stick. Designs range from a simple Turn of the Century trellis to an elaborate Gothic gazebo.


BRANDON PLANTATION BURROWSVILLE, VIRGINIA

This privy at Brandon Plantation in Burrowsville, Va., is one of a pair built c.1735. Each building had white plastered walls over wainscoting and a brick walk lined with boxwoods joined them with the main house.

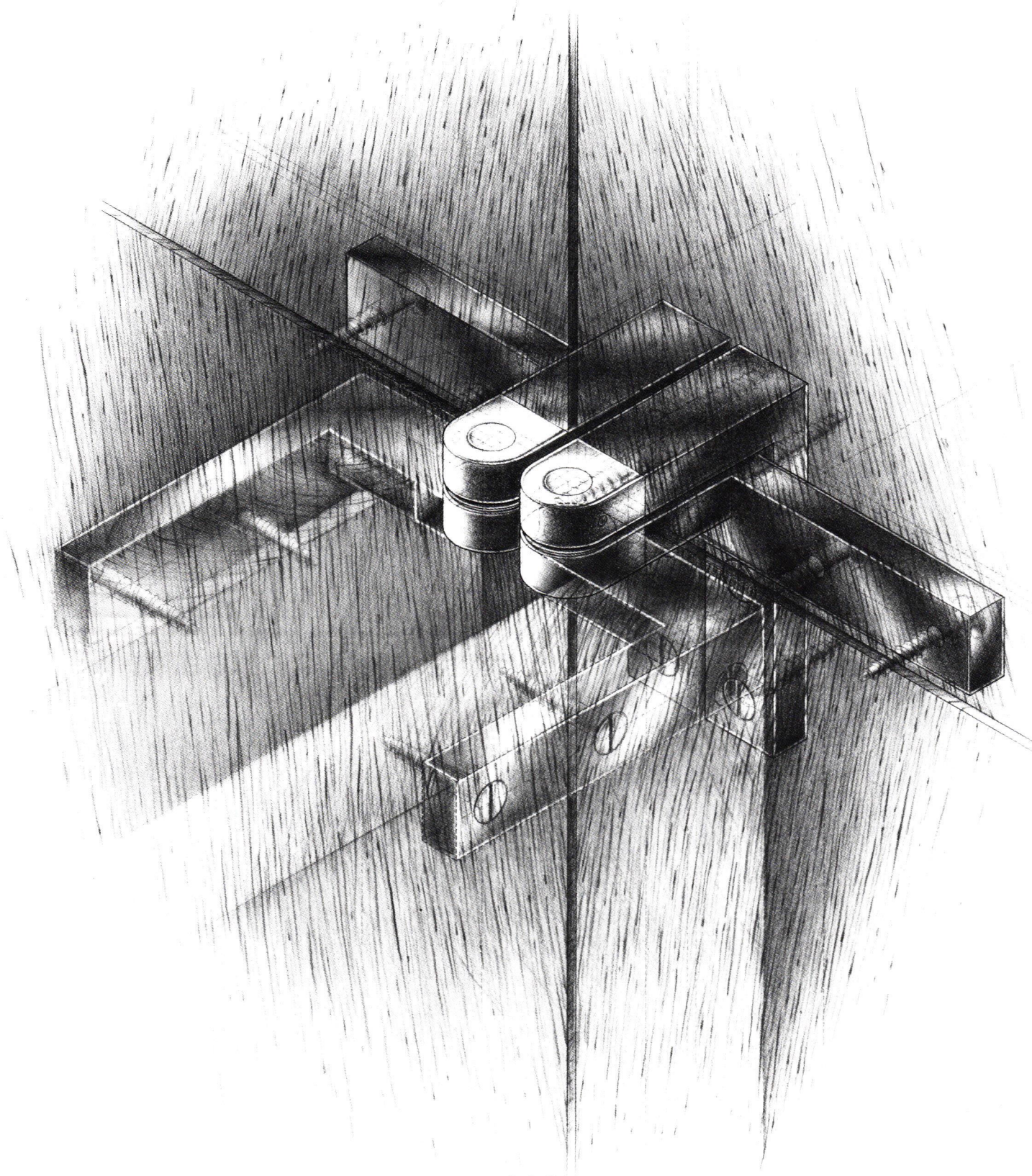
The third volume, *Brick Pavement and Fence-Walls*, contains 200 brick patterns, with descriptions of each, taken from historic sites around the country and period engravings. These patterns were used for walkways, entry pavements, courtyards, terraces, porticoes, steps, and fence-walls, and many date back to the 18th century. Harrison also includes, at the end of the volume, a glossary of traditional bricklaying terms.

Garden Houses and Privies has more than 250 illustrations of enclosed garden houses, privies, and bath houses, ranging in style from Colonial to Greek Revival to Gothic, Italianate, French, and Stick. The book also features details on finials, doors, windows, and vents.

Individually, Peter Joel Harrison's books are great tools for those working with landscapes and gardens in traditional American design styles. In sum, the series is also a great tool, but something more too: a wonderful record that documents examples of historical-building and -landscaping styles that might otherwise have been lost. For this, architectural historians, as well as architects and designers, will thank Harrison.

The author is, not surprisingly, hard at work again. This time on a book of traditional bridge designs. ◆

Michael Carey



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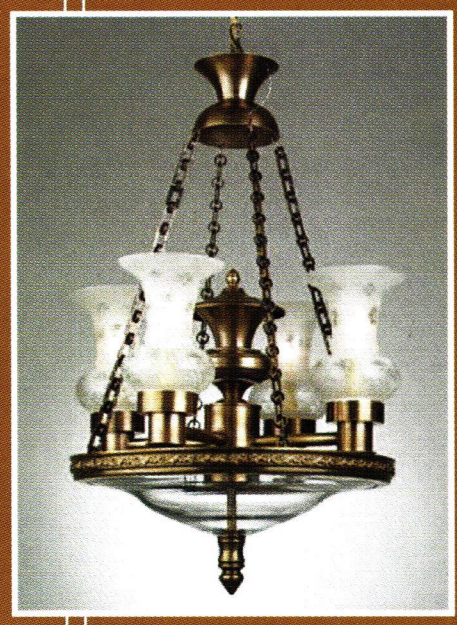
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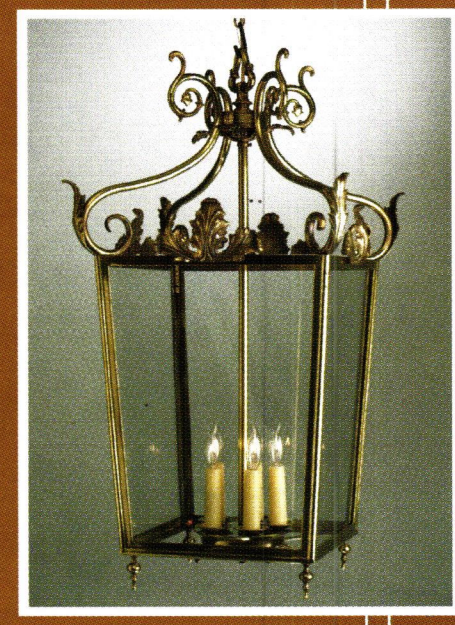
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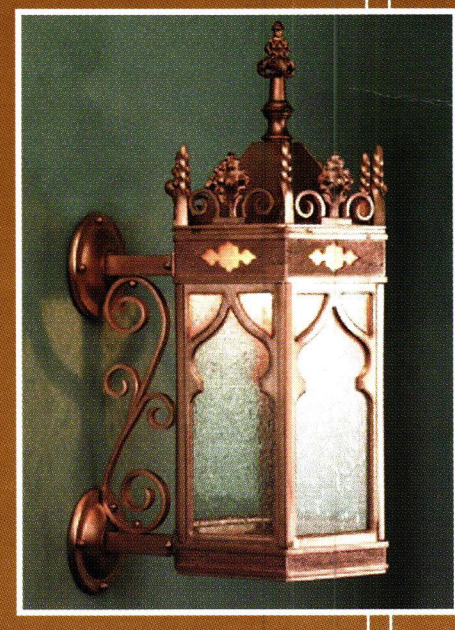


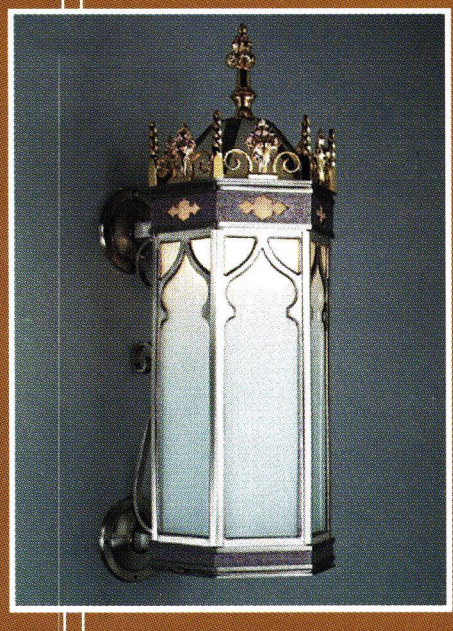






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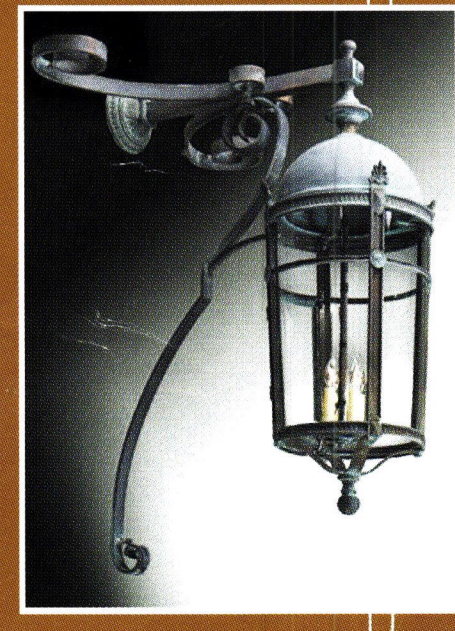




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